THE ART OF

ODDWORLD

INHABITANTS®

THE FIRST TEN YEARS

·1994 - 2004·

/BALLISTIC/

"This book is dedicated to our fans. We owe it all to you."

- Sherry McKenna, CEO and Co-Founder
Oddworld Inhabitants

Anyone who has ever worked at Oddworld or talked to me on just about any subject knows that I am very passionate about the things that are of great importance to me, and can speak on those subjects fluently. However, I am very straight forward, and as a result don't have any qualms about admitting when I am confused, dumbfounded, or just plain don't care.

Having said that, back in 1992, video games were a subject of very little importance to me, and that is actually being quite generous. Even to this day I still do not consider myself a gamer. I worked with the pioneers of visual effects for film, produced motion-based rides and too many commercials to count... many of them award winners. So when Lorne came to me with the idea of starting a game company, I was justifiably reluctant. Why on earth would I want to start a game company? I don't even like games. But I do love a good story. Lorne convinced me that games could be used as a medium to reach people, to show them that there is a different way to approach the challenges faced in our everyday lives. No one wants to be preached to, myself included. But these stories, told with believable, loveable, yet somewhat unlikely heroes, with the intense creativity and passion that Lorne possessed? Now that appealed to me. Developing a truly multi-media property, with our own IP, that would be as exciting on day-one as in years to come, well those were enticing details, too!

Ten years later, I am as excited, if not more than ever, about our company. Along the way, so many have inspired and encouraged me. My dear friend and mentor Bob Abel from my days in effects at Robert Abel and Associates was one of the biggest influences in my life. Probably second only to my parents, who always encouraged me.

This book is a labor of love. We didn't do it for any other reason, and that isn't really an incentive to most publishers, but our friends at Ballistic graciously accepted to take on the project. And of course it wouldn't have been possible without each and every Inhabitant. To them I owe a tremendous thank you. You made Oddworld Inhabitants much more than a mere video game company. I also have to give very special thanks to Steven Olds, Farzad Varahramyan, Robert Brown, Raymond Swanland, Silvio Aebischer, and Gautam Babbar, through whom the initial vision, characters and environments of Oddworld were brought to bear. Without their unbelievable talent and passion, this would be a book full of blank pages.

In the end, the thing that matters most to me is for the people who play our games to really care about what we are attempting to do. Our fans are some of the most intelligent, defiant and independent in this industry, and also some of the most dedicated. They don't always like what we do, and they aren't afraid to let us know, and that is why we love them. They make Oddworld a better place, a living, breathing entity. My wish is to continue to make them laugh, grumble, jump, and yell in more and more environments, through more characters and in new media. The best is yet to come!

Oddest Regards,
Sherry McKenna
CEO/Co-Founder
Oddworld Inhabitants

It was 1992 when I first started sharing my thoughts about the game industry and its possibilities with Sherry McKenna. She was my boss at the time, yet she was a great mentor and a brutally honest friend. She was also the most incredible producer that I had ever witnessed in action.

I shared with her my dream that we should create a company. A game company. One that would focus on creating a unique 3D CG universe full of characters and stories that would reflect the twisted ironies of our consumer-driven culture and the dark side of globalization. For heroes, we would focus on the most unlikely of individuals that would somehow find the power within themselves to rise up and ultimately make a difference. At the time, she thought I was bonkers, but she did like the characters and their plights.

It was two years later that she and I finally founded Oddworld Inhabitants. We were trying to bring more of the film and production design world to games at the time. It was a challenging effort, to say the least. Not many film production designers and artists wanted to "step down" into games. They would rather have worked on films and other mediums where their creations wouldn't be compromised by limited display capabilities and minimal computing.

Yet, we were able to attract those adventurous and talented individuals that cared more about the potential of creating unique interactive characters, their worlds and their stories... than they did about the limitations of a particular delivery system. They all wanted to work with a crew of talented people and focus their collective energy on trying to create something new, something different, and hopefully something exciting as well as inspiring.

It's been ten years since, and we've been successful on some fronts and we've failed miserably on others. Regardless, and no matter how challenging our path has been with the many obstacles we've encountered that seemed to spell certain doom along the way... we've always tried to learn from our mistakes and forge onward in our efforts to create stronger gaming experiences that, hopefully, would give audiences something to love.

The book you hold in your hands represents a collection of artwork that was created within the walls of Oddworld during our first ten years. We wish we could have included all of the artwork that the studio had created in that period, but ten-pound books seem to be a rarity these days. We hope you enjoy these pages as much as we enjoyed creating them.

Lorne Lanning
Co-Founder / President / Creative Director
Oddworld Inhabitants

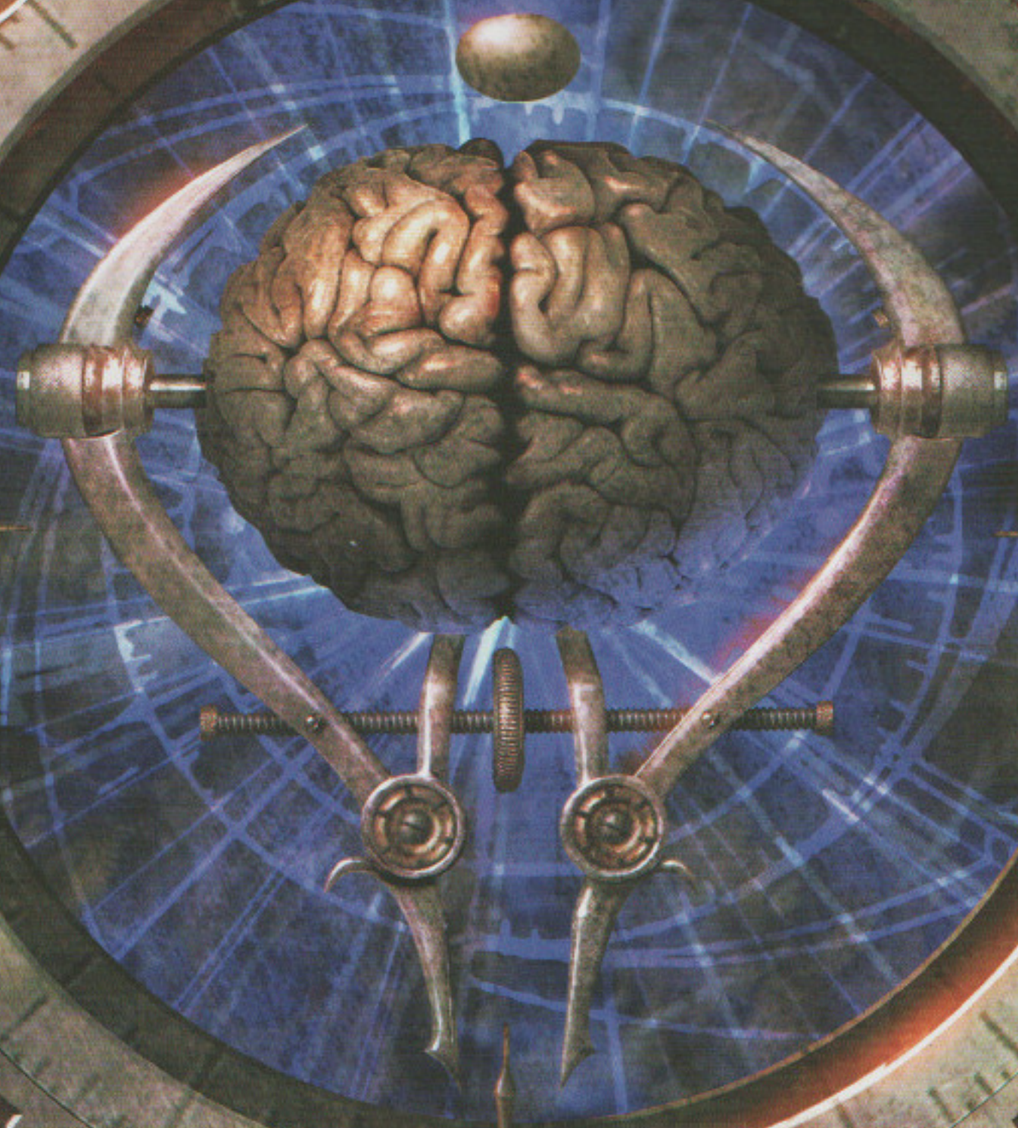
Chapter One

INSPIRATION

The brains behind Oddworld are pretty sick and twisted, but there's method in that madness! Beneath every fart joke, meat grinder, and loincloth is a foundation of subtext. The nutritional content of Oddworld, with a side of humor and entertainment, creates a well-balanced meal that satisfies a variety of gamer appetites, from sophomoric to intellectual, and many in between.

1994

INSPIRATION



THE BRAIN

At Oddworld, the ideas began within the mind of President and Creative Director Lorne Lanning. Trained primarily as a visual artist and illustrator, writing epic stories was not Lorne's primary interest or skill. However, over time he found writing to be the most effective vehicle for expressing his ideas.

"I found writing, and I hadn't found writing before. Writing became the most powerful medium for me because it was the most prolific in my being able to get the things I imagined in my mind into a form where other people could see it, by reading it. Writing is fluid and fast, and isn't bound by mechanics or budgets. So as I became frustrated by the things I'd see on the news, I'd write these little strange stories that had these weird characters that were embedded in the issues that were bothering me at the time. So that became sort of a psychological exercise. A therapy to be able to write and vent my feelings in a creative way."

This personal writing developed into tales of unlikely heroes, set in realistic, yet fantastic environments. It created the framework for which all Oddworld characters, environment and storylines would be built upon. Oddworld's heroes are always more than they appear to be. They are believable characters confronted by very human dilemmas and extreme circumstances that threaten their very life and liberty. Their journey is that of the mythological hero–the soulful quest for wisdom, enlightenment, and the freedom to live.

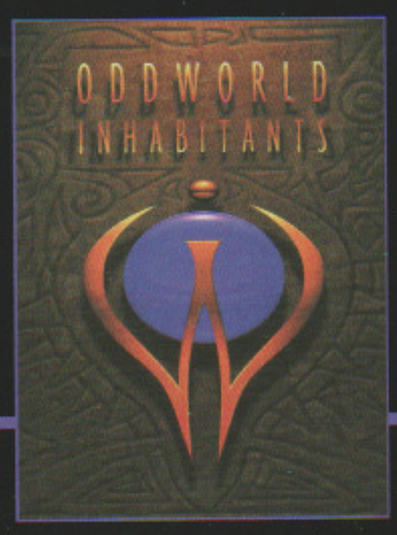
More specifically, the plights of these characters mirrors injustices inflicted by corrupt greed and power mongers against real people everyday, throughout history. Truth is stranger than fiction, and when you look under the covers at many of today's multi-national corporations and their feeding practices, you find enough material to last a lifetime. For example, Abe was inspired by the diamond miners of South Africa, who have long been subject to slave-like conditions while working for diamond cartels.

Munch was inspired by creatures that lose the extinction battle every day to our gluttonous appetites, and the hundreds of millions of creatures subject to laboratory testing everyday. Whether or not the audience agrees that the practices are acceptable or not, they are inevitably drawn to care for these victims. Ultimately, there's a story with a lot of heart, but built upon some nutritional subtext. Hopefully in doing this, there is insight that reveals itself in the work, and as a result, helps to inform or question the beliefs of the audience.

The journey of the Oddworld hero is played out in living environments, with structures mimicking musical instruments, vehicles and devices imitating creatures, and fellow creatures imitating our real-life friends and foes. Surprisingly, the most fantastic of these places and characters rarely ever even make it into the game. The artists' images remain in two dimensions on the walls of the studio, their future put on hold by the real-world- budgets, deadlines and commercial appeal. But, the inspiration they provide still seeps into each and every element of the game as they are viewed daily in the halls.

This inspiration, combined with real-life reference, is what creates experiences that are more than just junk food. Globally, people understand that persistence, empathy, cooperation, and the use of brains for problem solving are fundamental approaches to getting ahead in life and creating the type of world we all want to live in. However, the forces of good and evil are not nearly as clear as they have been in the past. Truth isn't announced on the six o'clock news or strategically placed at eye-level at the local megalo-mart. Thinking about these issues isn't something people are normally interested or excited about doing. But, if it can be done with a twist of sarcasm, a dollop of irony, and a healthy dose of humor, it can be entertaining. So, why shouldn't these themes be part of the video game experience? Why shouldn't gaming help individuals identify with what's going on in the world today? Oddworld infuses the common dilemmas that everyone experiences into a package that they can laugh with, yell at, fight for, and ultimately overcome.

Previous spread, left: Abe and Munch PR image for Munch's Oddysee.
Previous spread, right: The Oddworld jewel logo.
Previous spread, below right: R&D CG image done prior to Stranger.
Above: CG still from Munch's Oddysee.
Below: Company logo movie still from Abe's Oddysee.
Opposite page: Native warriors poster by Silvio Aebischer.



September 1994
Oddworld Inhabitants is born.

VYKKERS LABS MOTHER SHIP

VYKKERS LABS DOCKING BAY

WINDMILL TEMPLE

NATIVE ARCHITECTURE

DESERT

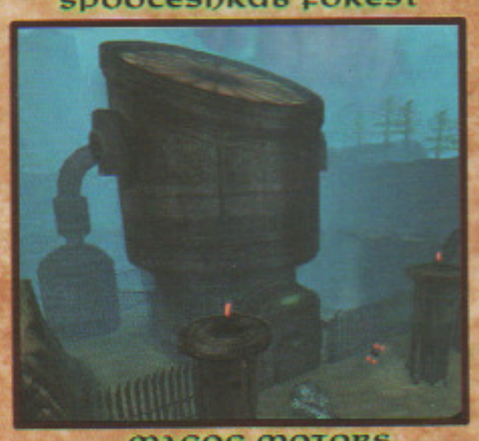
SLOG HUT

VYKKERS AIRSHIP

FLUB FUELS

MUDOKON FORTRESS

SPOOCESHRUB FOREST



MAGOG MOTORS

Chronicle of Journeys Through Legend

SPLINTERZ TOOTHPICK & CHOPSTICK MANUFACTURING

SOULSTORM BREWERY

ABES MOON

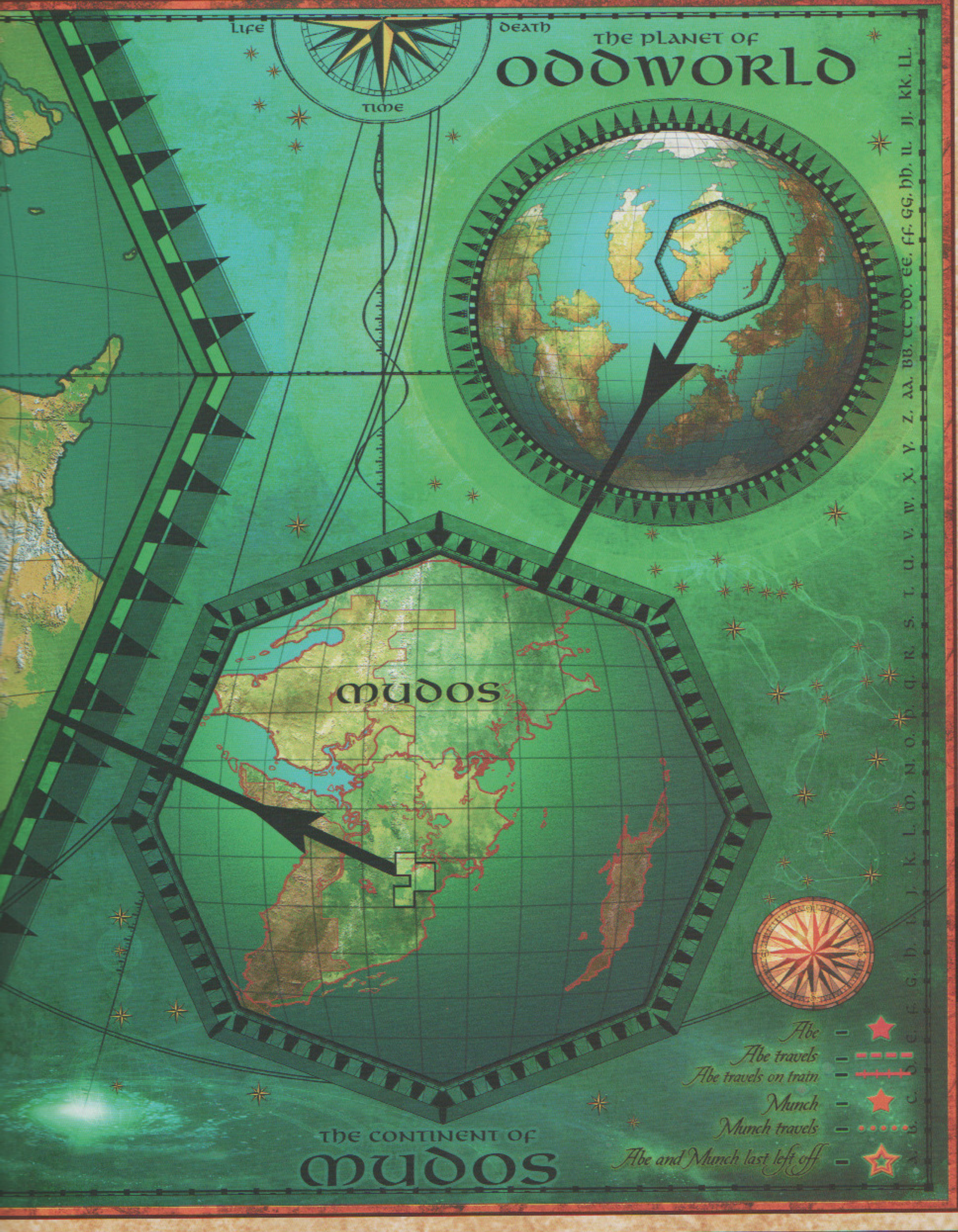
MUDOS SHORE

ALFS REHAB & TEA

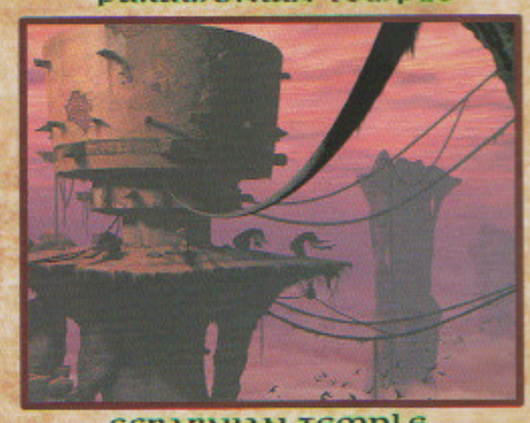
BONEWERKZ MILL

THE ALMIGHTY RAISINS LAIR

...ry and Loathsome Oddworld Locations

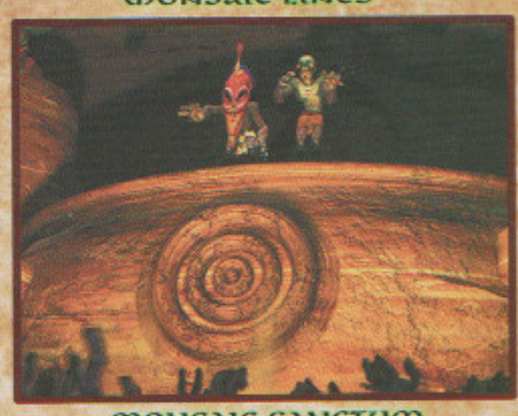


PARAMONIAN TEMPLE



SCRABNIAN TEMPLE

MONSAIC LINES



MONSAIC SANCTUM

NECRUM

NECRUM MINES

RAIN

FEECO DEPOT

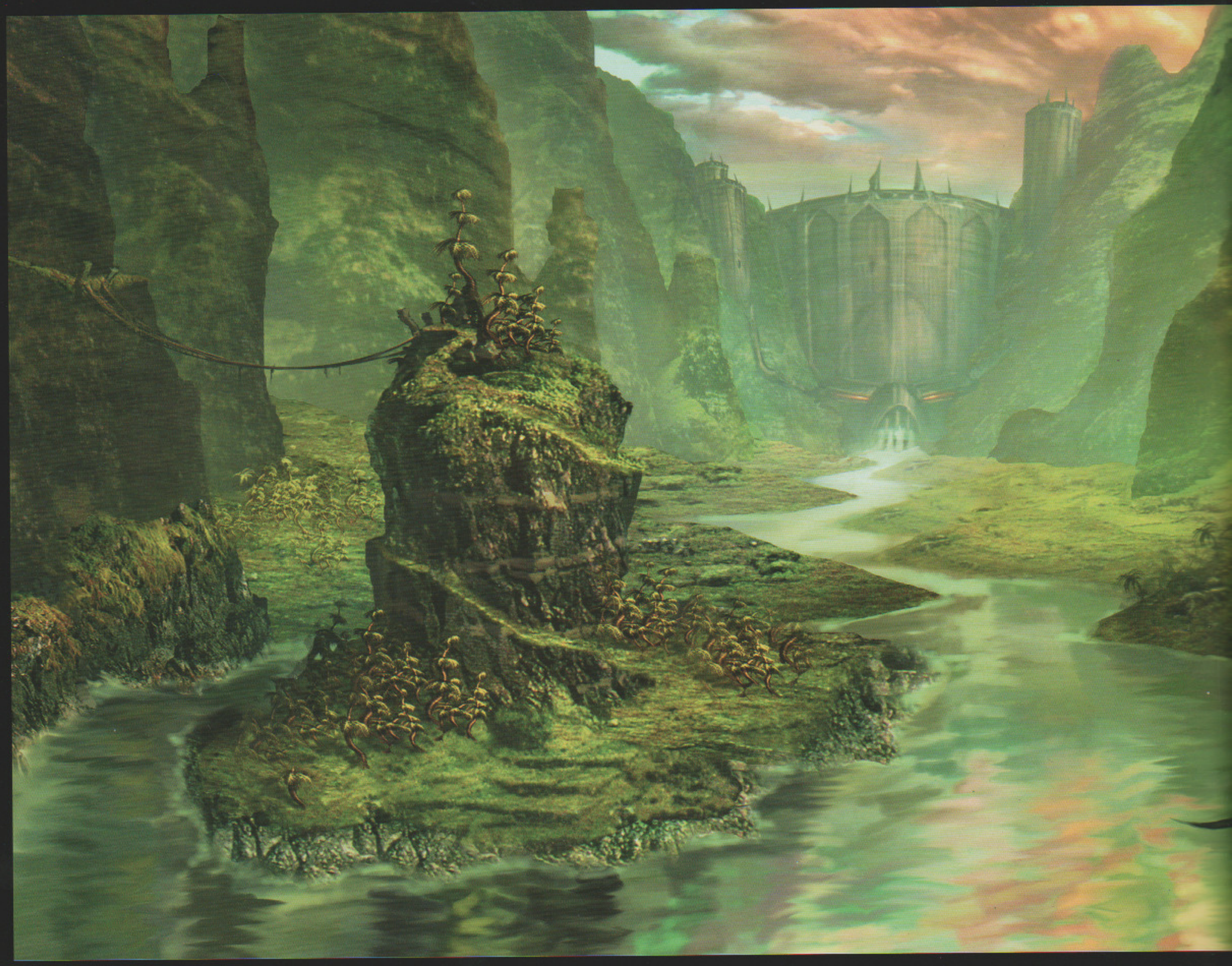
RUPTUREFARMS MEAT PACKING PLANT

Music is very important in creating the depth of tone and mood in Oddworld. Though there's rarely been opportunity to show it, music is also an important aspect within the characters and cultures. For the native Mudokons across Mudos, beats and melodies reflect the rhythm and pattern inherent to nature. The "Song Engine" is an example of ancient Mudokon technology that is meant to harness nature's energy to create spiritual music that, in turn, reinforces and protects the natural spirit world. As the living waters of the river flow through the Song Engine, music plays to welcome friends and ward off enemies. If a threat persists, the giant wooden sentinel can be brought to life with the chimes and drums as its heartbeat. However far the music carries, the sentinel can bring its strength to bear.

In creating a luxury vehicle for a boss character, gothic horse-drawn carriages were a good starting point. Designers were inspired by their luxury, iron work, and oil lanterns, but made it slightly creepy with the stingy center spine. The bat-like sails gave it more of an animal-like quality. Designers also had fun balancing the functionality with the character-giving elements, and for this design the overall shape of a seashell was appropriate since the game evolves around water.

Previous spread: Oddworld map design by Robert Brown.
Opposite page: "Song Engine" by Raymond Swanland.
Above: "Corporate Blimp" by Silvio Aebischer.

As Oddworld continues to expand, music will certainly play a larger and larger role in defining the encountered cultures.



Mongo River was imagined early on as a series of self-contained valleys, each with gate-like dams on either end. Like the locks on the Panama Canal, each dam would separate the valleys into progressively higher elevations. From tropical jungles of the lower river to the snowy peaks of the river's origin, a variety of environments would be encountered along the river.

The painting on the right was done for the real-time artists as a rough guide for how Industrial facilities could look in the game. The design for these facilities was inspired by a "what if?" What if you took a modern dam and crossed it with elements from ancient Japanese architecture? After many iterations, a language was established for the facilities of the game. Strong simple shapes rooted the building to the ground with more detailed wood structures on top, breaking up the silhouette.

Above: Tropical Valley color comp by Raymond Swanland.
Opposite page, right: Industrial dam color comp by Gautam Babbar.

November 1994
Co-founders open temporary offices in Los Osos, California.

What were once huge welcoming causeways became choked by obtrusive facilities that nestled into the banks like parasites. While the ancient architecture accented the landscape, the invading industrial structures assimilated the surroundings and spread like a cancer.

Abe's continuing journey towards revolution promises to take him to places that will test his resolve and open his eyes to the past. This design for a Mudokon temple represents the mystic places that have been lost on the fringes of the land. Ancient knowledge is hidden in the forgotten places of Oddworld and awaits those brave enough to quest for their secrets.

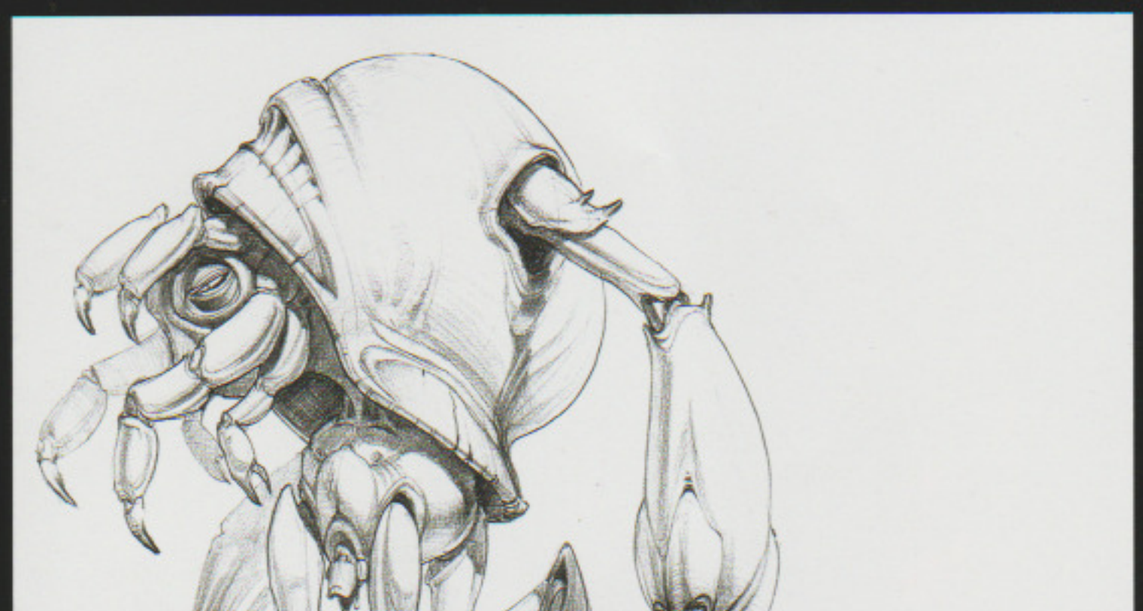
Noah's Ark sparked the idea for this painting. It was done for a story idea early in development. The idea was, as areas of Mudos get industrialized, the indigenous species of those lands flee to other lands. The ships they took now stand as relics reminding them of their past.

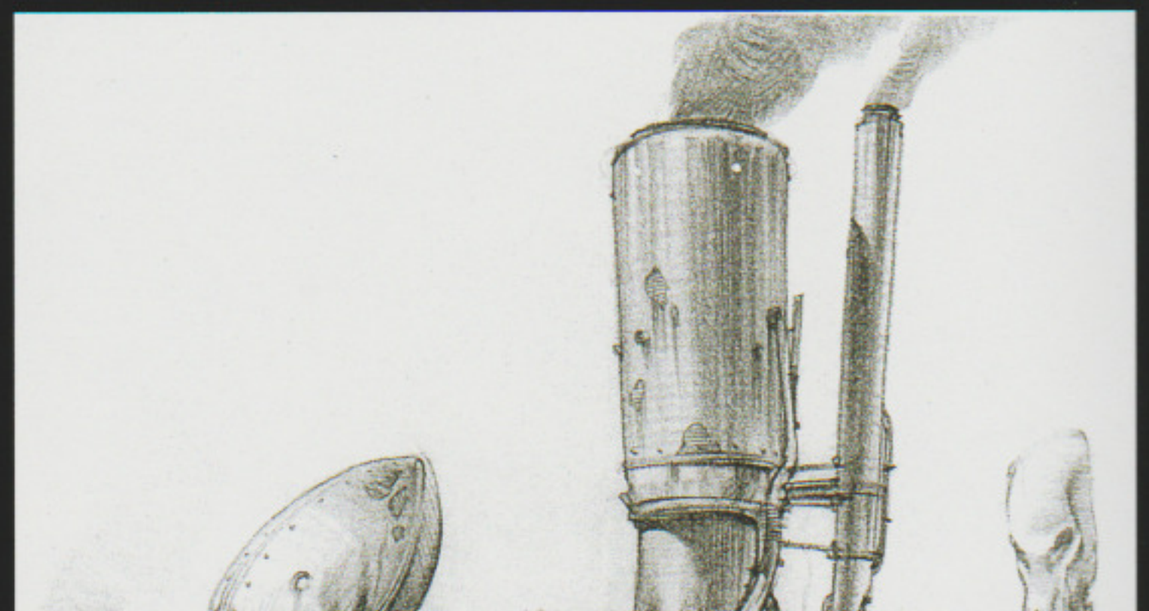
Top: Color comp by Gautam Babbar.
Above and opposite page: Color comps by Raymond Swanland.

The few Mudokons that have not been enslaved are scattered and disorganized, but there may still be pockets of strength hiding away and waiting. This Mudokon river city, hidden deep within an ancient swamp, is a concept for the way some desperate holdouts may have come to build a piece of Oddworld's bright past. Ancient wisdoms and technology may survive in some small form, but they are too cut-off from each other to form any real strength. New leadership may some day call them out of the shadows.

The Mongo River was once the spawning grounds of the Gabbits of old. Much the way Native Americans held sacred the running of salmon up their rivers to spawn, the Inhabitants along the Mongo River praised the Gabbits. These designs depict a monolithic shrine at the river's source called Ma'Spa. In these pools, the Gabbits would spawn the next generation and continue the cycle of bringing life to the Mongo River. The concept painting on the left illustrates Munch and Abe on the final legs of this journey, standing at the gates of Ma'Spa.

Above: "River City" by Raymond Swanland.
Left: "Ma'Spa" by Gautam Babbar.
Opposite page: "Ma'Spa" by Raymond Swanland.





Many designs are never used but may lead in a direction that will heavily influence what is eventually used. Most movies, especially fantasy, science fiction, and animated films use this same technique to create inspirational and unthought-of concepts, that eventually lead to the desired design.

Small thumbnail-sized color studies are quickly done with gouache. In just a few brush strokes, these tiny images can quickly set the mood for an environment.

Detailed pencil sketches are the first stage in bringing a character to life.

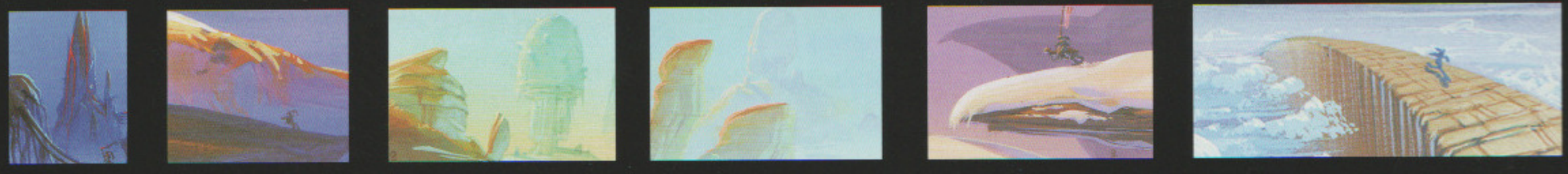
Many of the images shown in this chapter were created for "inspiration". Only the modelers and animators working on the game or movies see these images. A mere fraction of the designs actually make it into final production. Explored and drawn in detail, these characters, environments and facilities remain part of the unseen Oddworld Universe, someday hoping to find their way onto the screen.

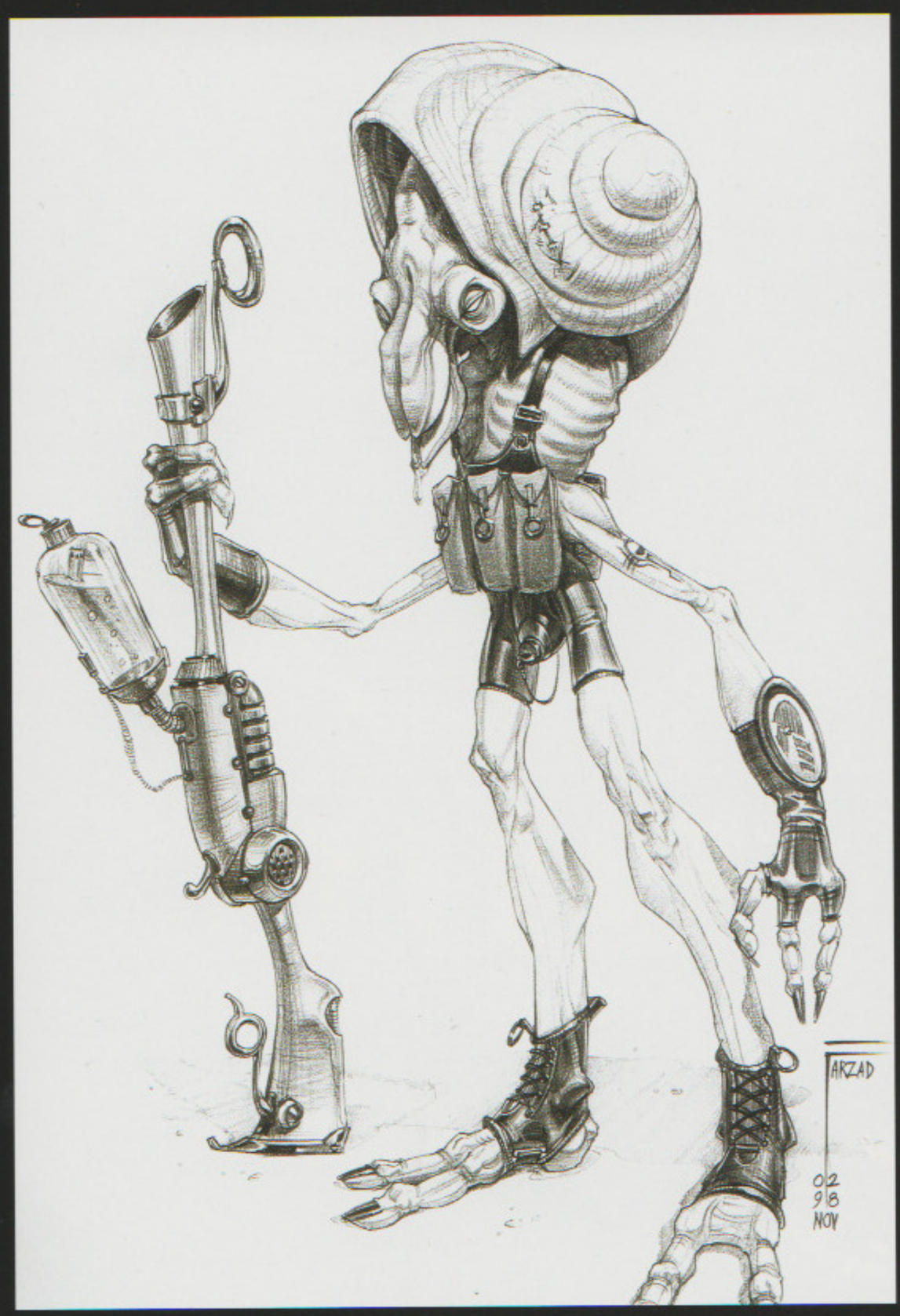
ITERATIONS

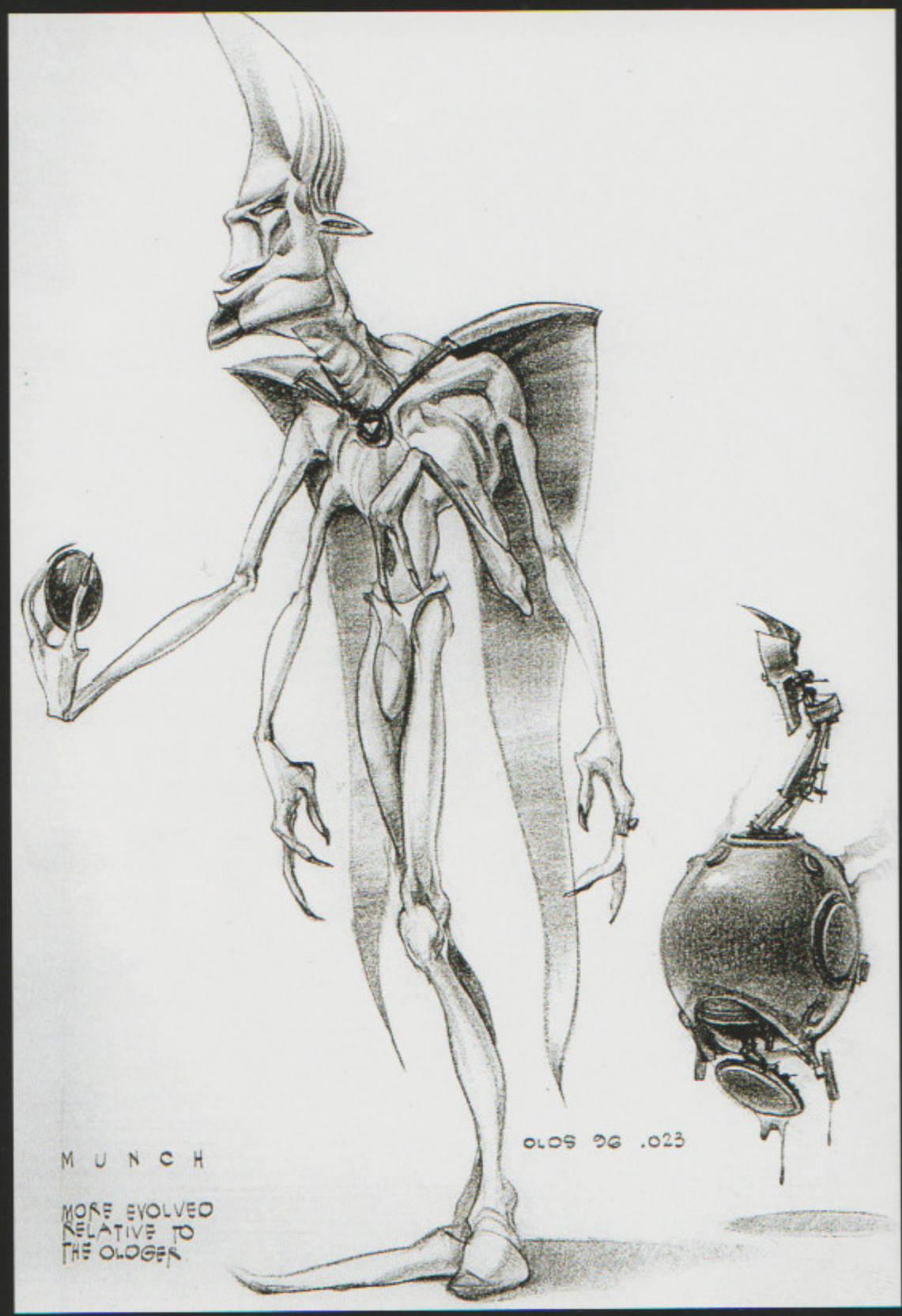
A large part of Oddworld's production philosophy revolves around iterations. Specifically, the expectation that every element of our games will go through a series of revisions before they are complete. However, repetition by itself is not enough. The key is not how many times something is reworked, but the direction and progress gained by the thoughtful review and criticism of existing work.

The only way to be assured that the best design is achieved is through the iteration process. The Inhabitants joke about it, but yet they know that there's nothing funny about just finishing a pile of design iterations, and upon inspection Lorne says: "It's a good start." Translation: "You are not even close. You haven't even scratched the surface." This is the grind, but at Oddworld you have to be able to work through the grind in order to get to the best design.

That's why the term "iteration" is really a euphemism for the grueling, yet ultimately rewarding process of Lorne's "direction". Through this process the accumulated production wisdom of the entire studio is brought to bear on the emerging elements of our games. More simply put, we don't rest until we believe we're getting it right.







Opposite page, bottom far left: Luskan Marauder design by Farzad Varahramyan.

Opposite page, bottom, and right: Industrial factory concept by Steven Olds.

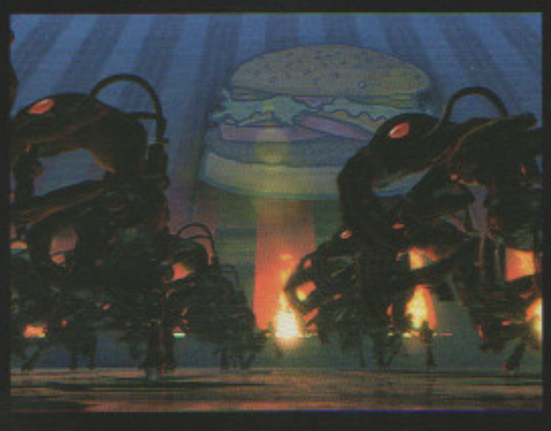
Top (left to right): Various color studies of characters and environments for Abe's Oddysee by Steven Olds.

Above left: Musklum design by Farzad Varahramyan.

Above right: Character concept by Steven Olds.

September 1995
Oddworld moves from the fog-filled offices of Los Osos to downtown San Luis Obispo.

ODDWORLD
HAND OF ODD
TM



"Hand of Odd" is a real-time strategy game that has yet to come to fruition. The logo design is a good representation of the way many ideas are birthed at Oddworld. The design is thick with symbolism that defines the basic themes of the experience, a standard starting point for Oddworld stories. Some of the symbols are obvious such as representing industrial technology as a bomb. Other symbols are meant to be more cryptic like the beehive. The bees could be trying to destroy the bomb or live on it as a home. Ultimately, the meaning behind the design is simple; the natural world is at conflict with the industrial world, summing up a core plight of the Oddworld philosophy.

This production painting created for Hand of Odd displays one of the first depictions of epic armies of Oddworld. This image represents a quite literal take on the themes of the logo, as the conflict between native and industrial is truly in the forefront. Battles of this scale have been a long time coming; much talked about, but not yet witnessed. It's only a matter of time before great battles are to be seen again on Mudos.

Mudokons who have been freed or who were never slaves are considered to be natives. Native Mudokons fulfill jobs that nurture and cultivate the environment. Their enslaved counterparts are considered to be civilized. Enslaved Mudokons are forced to fill dangerous workforce positions that often strip commodities from the environment for their Glukkon masters.

Opposite page: Hand of Odd logo design by Raymond Swanland.
Top: Production painting by Raymond Swanland.
Above center: Mudokon job designs by Robert Brown.
Above: CG stills from Hand of Odd.

The one thing that Lorne required the new studio to have was a pool table. This area is also the site of Oddworld's company-wide production meetings.

Chapter Two

ABE

Abe is the very first Oddworld hero and is held in the highest regard by every employee and fan of Oddworld. Although he is the epitome of all that is lazy and non-confrontational in each and every one of us, he's also the part of us that rises up from the convictions lying deep in our soul to create the change so desperately needed in the world. He gives us the ability to see the injustice taking place around us, and to believe that even schmucks like ourselves, if properly motivated, can rise to the occasion.

1995

ABE

THE SOUL

Abe, first and foremost, is a Mudokon. Far away in the wilderness, where Sligs rarely tread, wild Mudokons preserve the old ways, speaking in their melodious tongue and moving mountains with psychic chants. Highly social, Mudokons try to see everything on the bright side. They want to be loved and be with others of their own kind. When approached by persuasive characters, Mudokons forget about their old obligations and follow instantly.

Abe, however, was born a slave laborer. Floor Waxer First Class, to be exact, and highly detached from his ancestry. Like countless others, he was hatched from an egg in RuptureFarms1029, where laborers are born, raised, brainwashed, and exposed to closed circuit TV that misinforms them of everything. They don't know anything different, yet they come from a beautiful culture that used to be indigenous to the area—a culture that knew how to live with the land. Abe lives in the antithesis of that. He is in a place that is wiping out all the creatures of the culture that they used to co-exist with. He's a bit like a Native American working at a large meat packing plant. And there is a certain irony there that he's not aware of. This is a ruthless place that he believes is a great place to work.

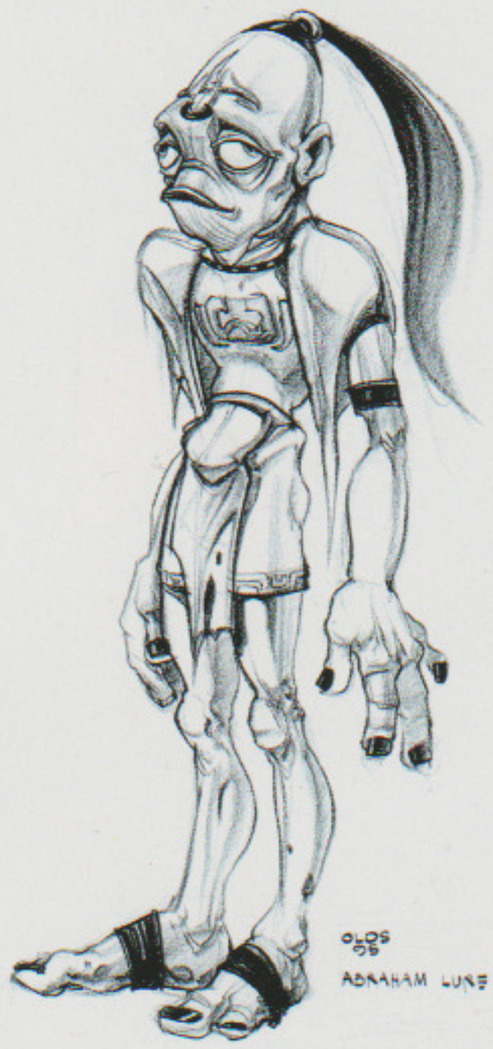
He's a victim, he's an optimist, he's a flatulent klutz. He's also the savior of the Mudokon race. Abe is constantly learning more and more of the injustices imposed upon his people and their native lands, caused by the competitive practices of the megalithic corporate families of Mudos. To complicate things, each time he believes he has done the right thing, he later finds that a tremendous backlash has resulted from his efforts. He is a pacifist caught in a world of injustices and brutality.

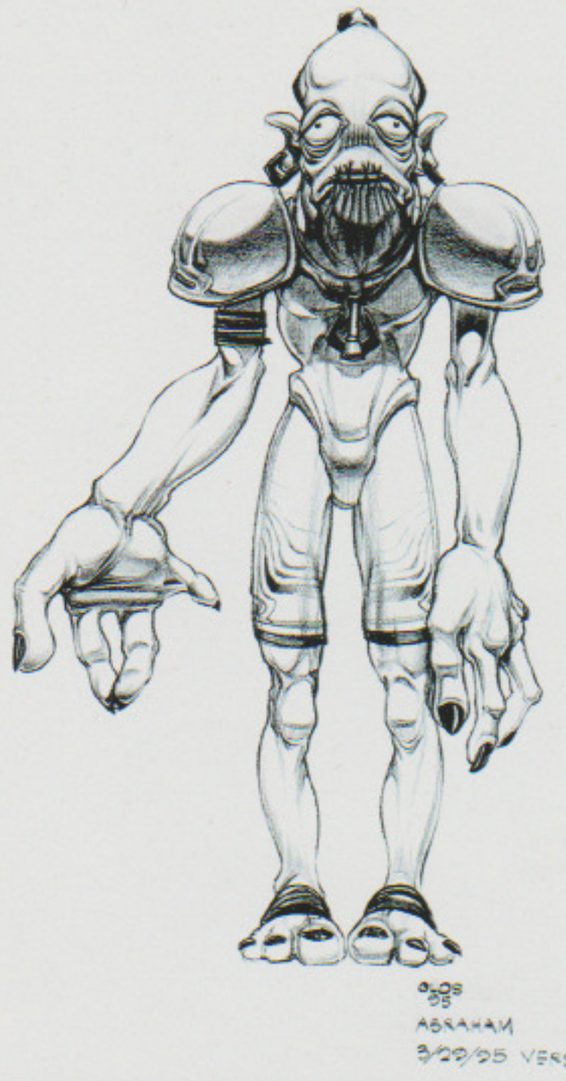
This forms the basis of Abe's classic mythological journey. Extraordinary circumstances force extraordinary feats out of an ordinary individual. Nature opened his eyes; ancestral spirits influenced his morality.

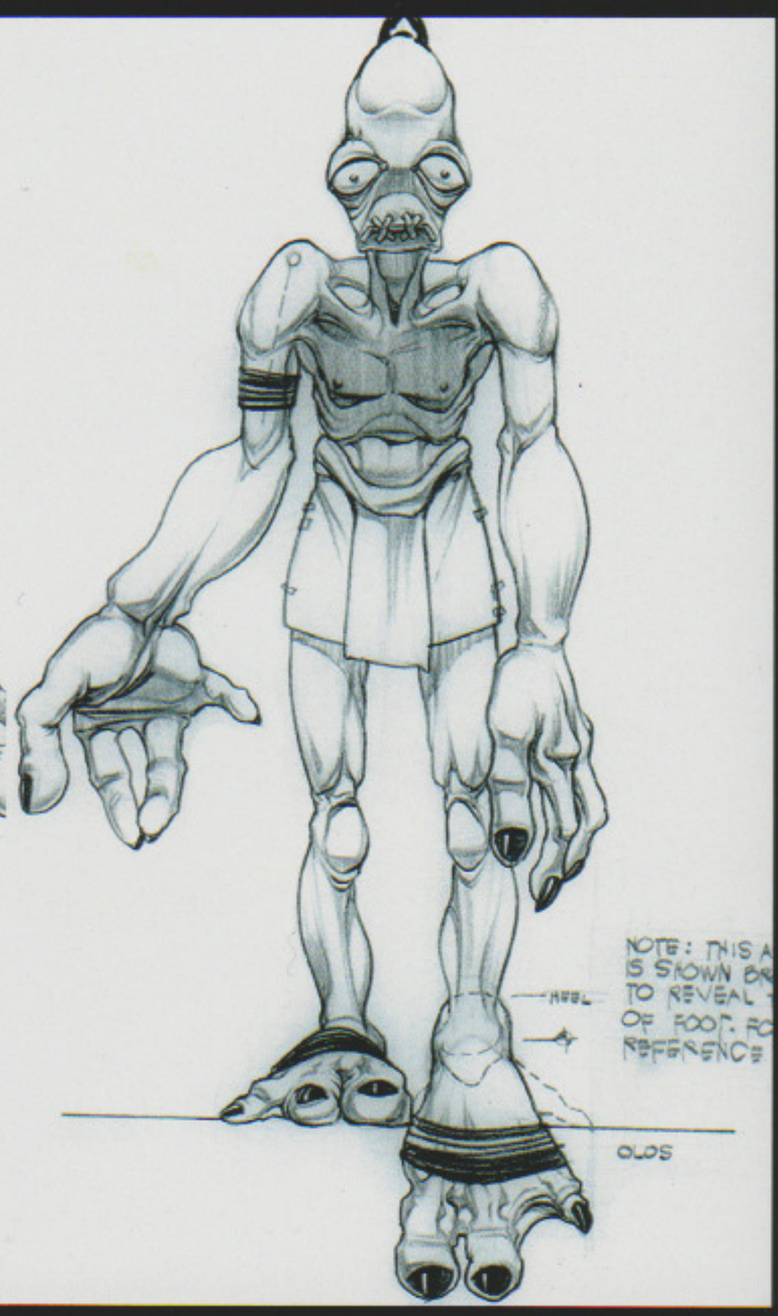
Names are a design process in and of themselves. Words are searched for that have certain feelings associated with them, and then blended with other words that have cringe appeal. The goal is to find words that people are familiar with and twist them into something that they're not familiar with, but have a flavor that they can relate to. Scrabs came out of Crabs spliced with Scabs. If taken too far, they become purely fantasy types of names, and any association that an audience might already have is lost, then it's simply abstract and doesn't suggest anything. A simple name like "Abe" seemed best for Oddworld's first alien-looking character.

Was it destiny that the name "Abe" was chosen? It seems that way when taken into account the instant appeal the name had. Everyone seemed to agree: This poor little schmuck was Abe! But the naming process had its ups and downs. Aboman, Abraham Lure, Aben, Prophit, and Monkfish were just some of the names under consideration for Oddworld's first hero. Once decided, it seemed perfect. However, one day, disaster struck. Word got around the studio that his name was going to be changed to Monkfish! Why? No one knew. Was it for legal reasons? Did Lorne go on a fishing trip? Why? A few of the female staffers conspired to stop this atrocity. No way was he going to be called Monkfish! The word ABE was printed on and cut out of hundreds of pieces of paper. The little papers with the word ABE were placed all over the office for Lorne to see. The men's bathroom, the kitchen, in Lorne's protein shake canister, his office. Under his mouse, his phone, his chair and even in his wallet (hey, it was on his desk)! Anywhere Lorne would look, the word ABE would be staring back! Messages were left on his voicemail... "Abe!"

The gals felt triumphant. They did everything they could to save their beloved Abe. The next day, they found out that prior to the "revolt" Lorne had already decided to keep the name ABE. Destiny be thy master! Finally, the production staff had a name for the character they drew, animated and brought to life.





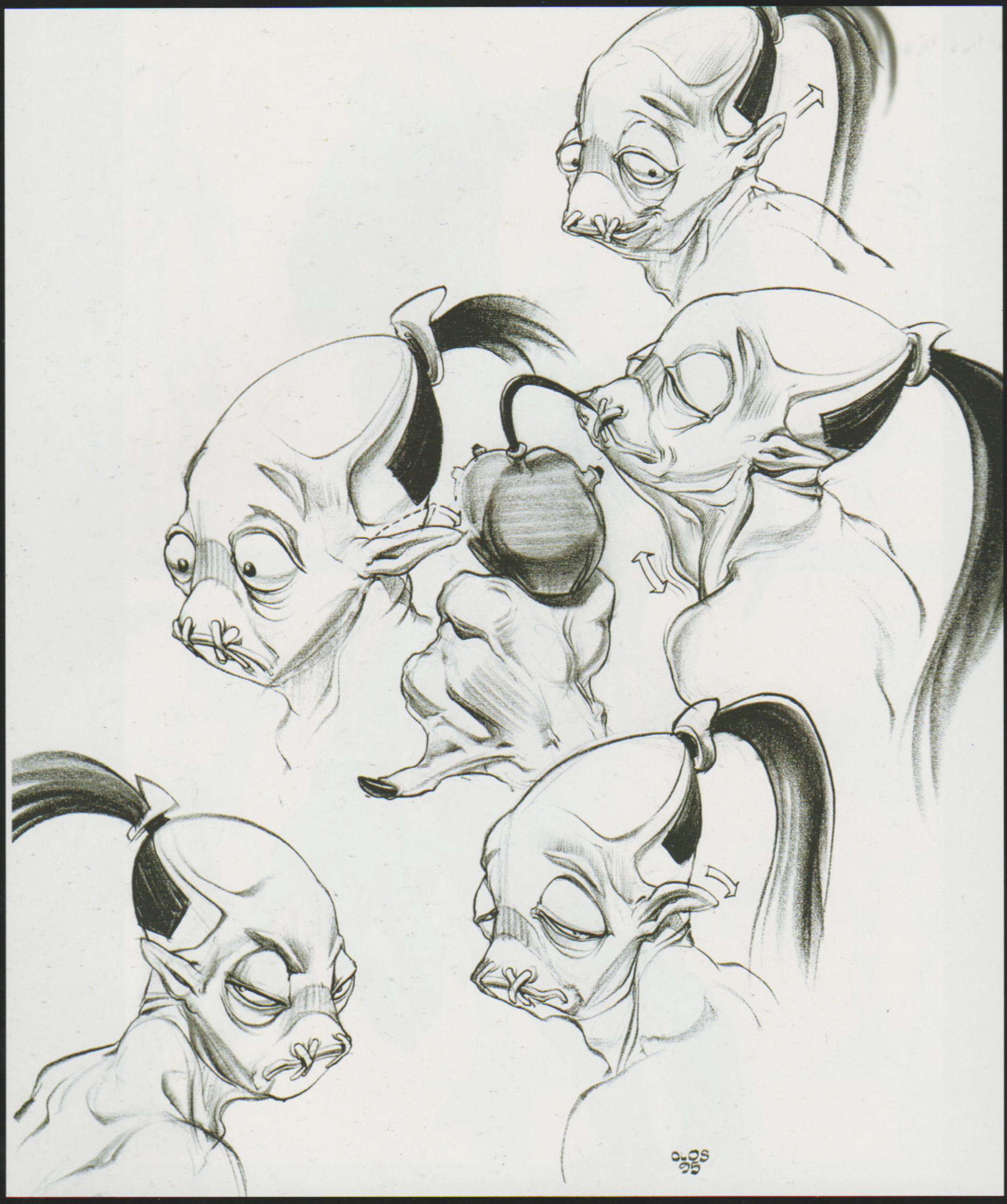


Lorne and production designer Steven Olds talked extensively about Abe before pencil was put to paper. They did not have a particular image in mind, except that Abe should not be attractive and have a pathetic, yet hopeful and optimistic, feel about him.

His physical posture should be poor, his walking gate humorous and naive, and the emotional association should provoke sympathy when he is looked upon. After a great many iterations, a three-quarter view nailed the energy and emotional quality of Abe. Additional iterations provided a front view of Abe, as well as a three-quarter view, that were consistent in character emotive qualities and pretty much became the Abe of today.

Top: Early Abe iterations by Steven Olds.
Above: Side, back and front views by Steven Olds.
Opposite page: Three-quarter view color sketch of Abe by Steven Olds.

OLOS
ABRAHAM
4/4/95

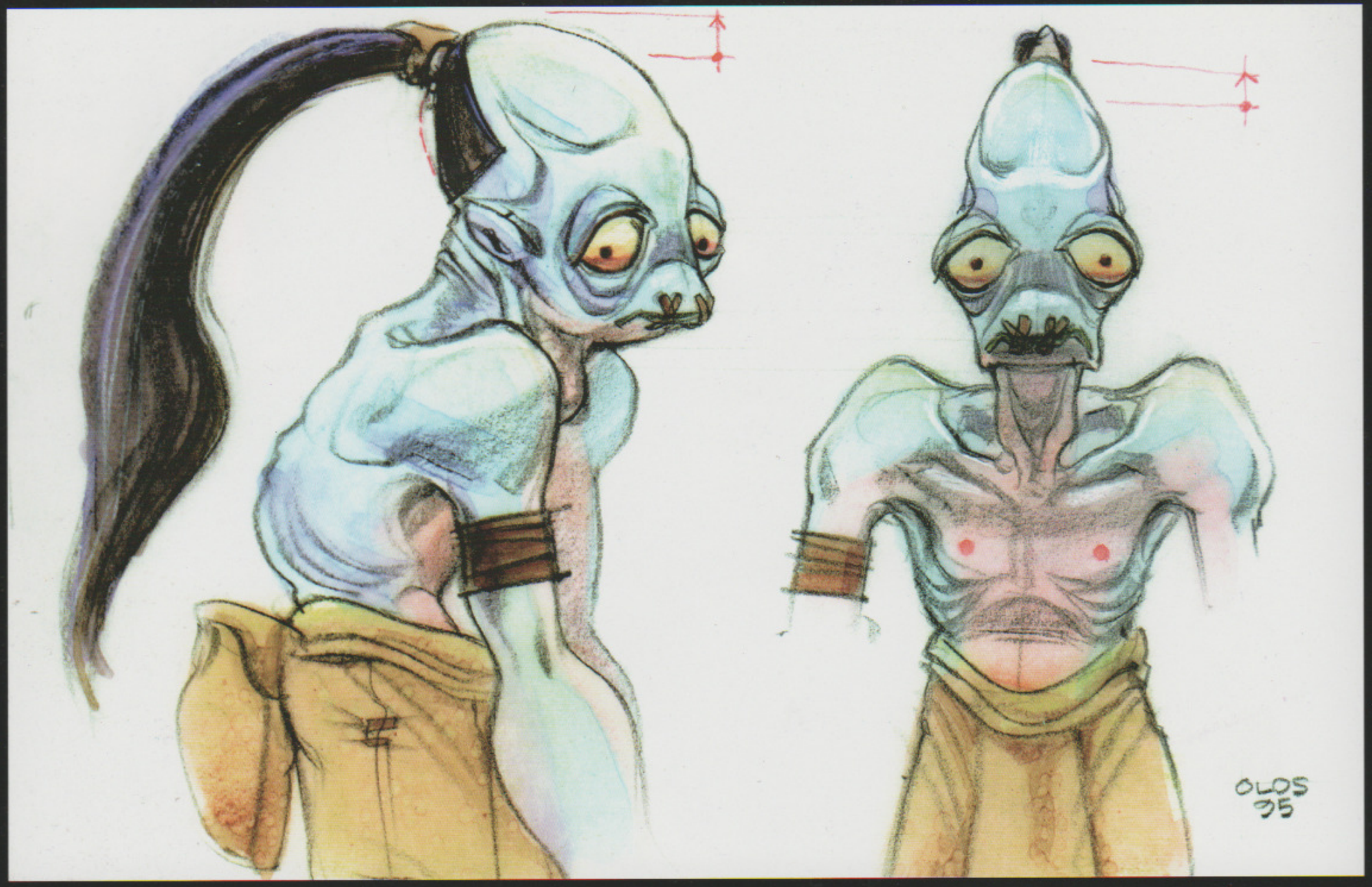


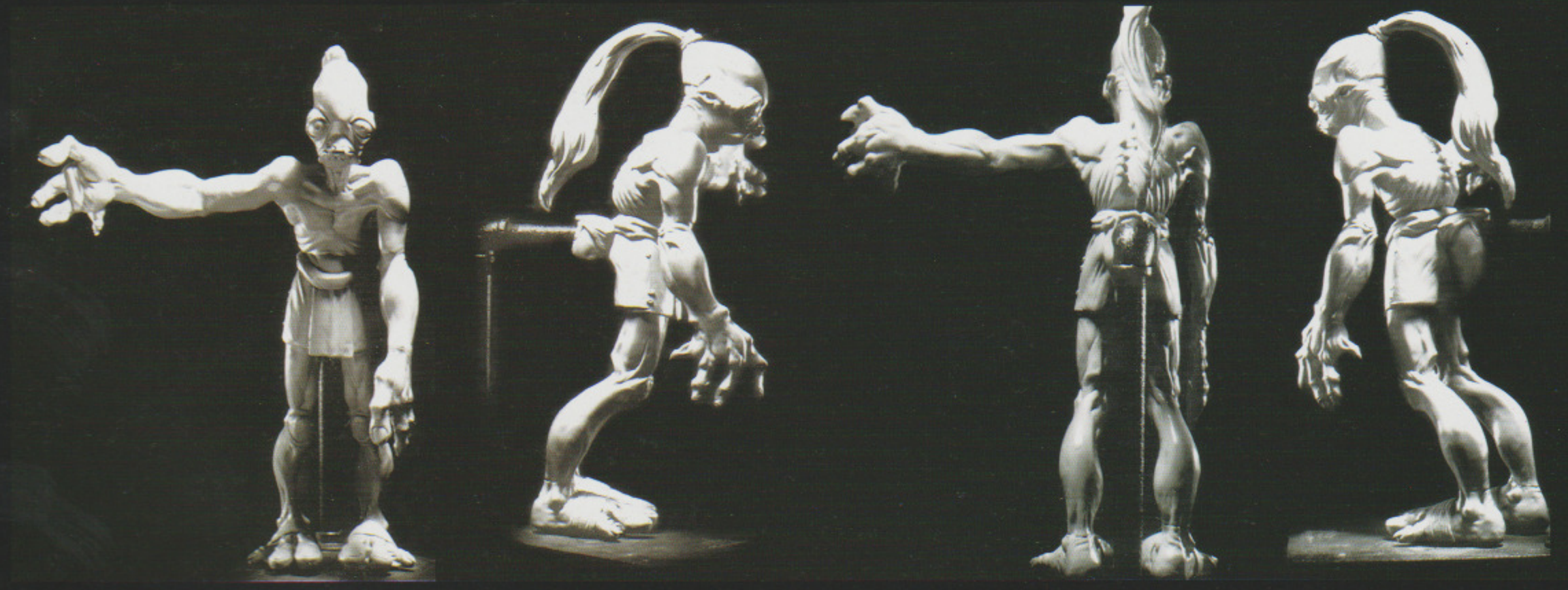
Abe does not have much of an imagination, but he does have a nose for injustice. He is not an intellectual, doesn't practice the use of logic much, but can become quite clever when under the pressures of dire circumstance. With the exception of just a little pollution from the logical mind, Abe is the embodiment of pure conscience.

From his big eyes to his stitched lips, Abe's expressive face makes him an endearing character. Sad, frightened, worried, or pathetic are some of his emotions. Mean and angry expressions were explored but would never be realized.

Above: Abe expressions by Steven Olds.
Opposite page: CG still of Abe from Abe's Exoddus.

Mean Abe images were explored during Munch's Oddysee.



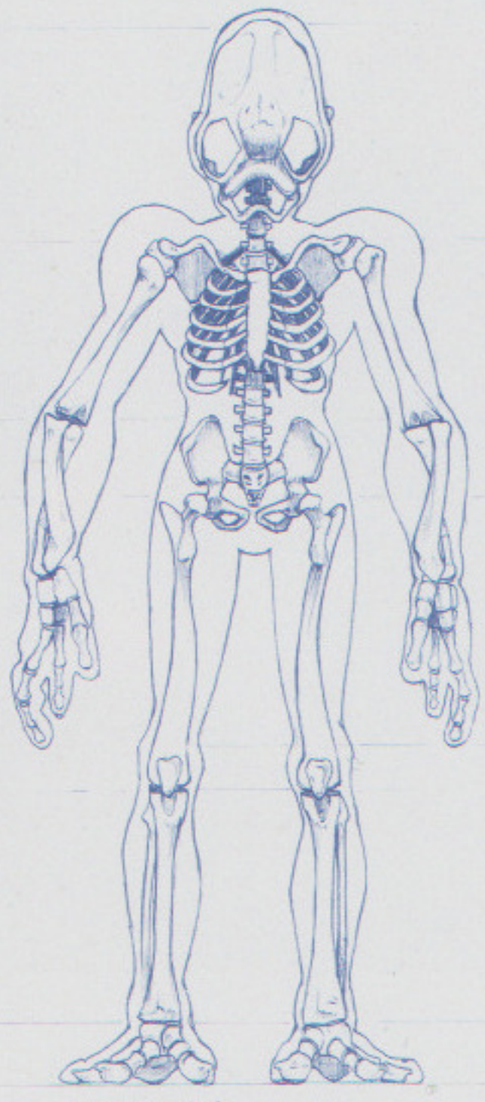


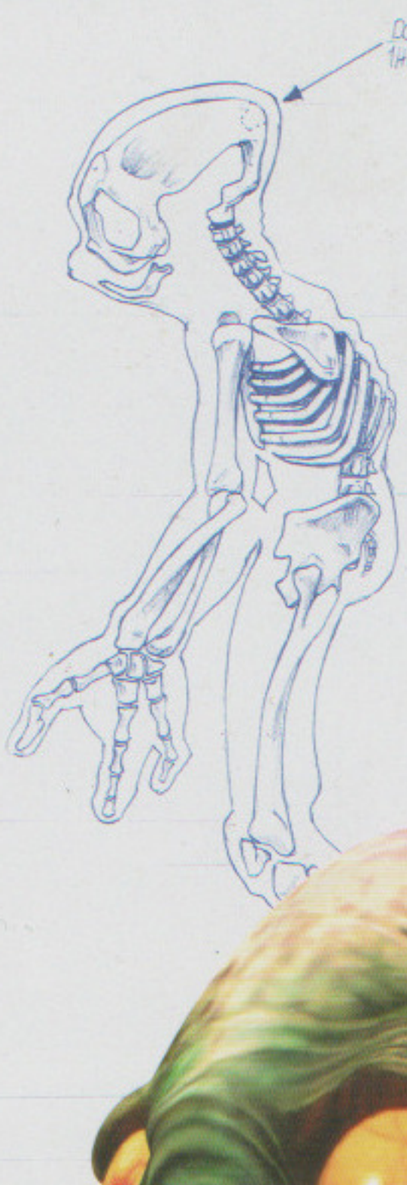
One of the mantras at Oddworld is that a creature design can't look like it came off a designer's table; it has to look like it came from a mother. Meaning, it has to look like it could be a functional creature–it must have muscles and bone structures that make sense.

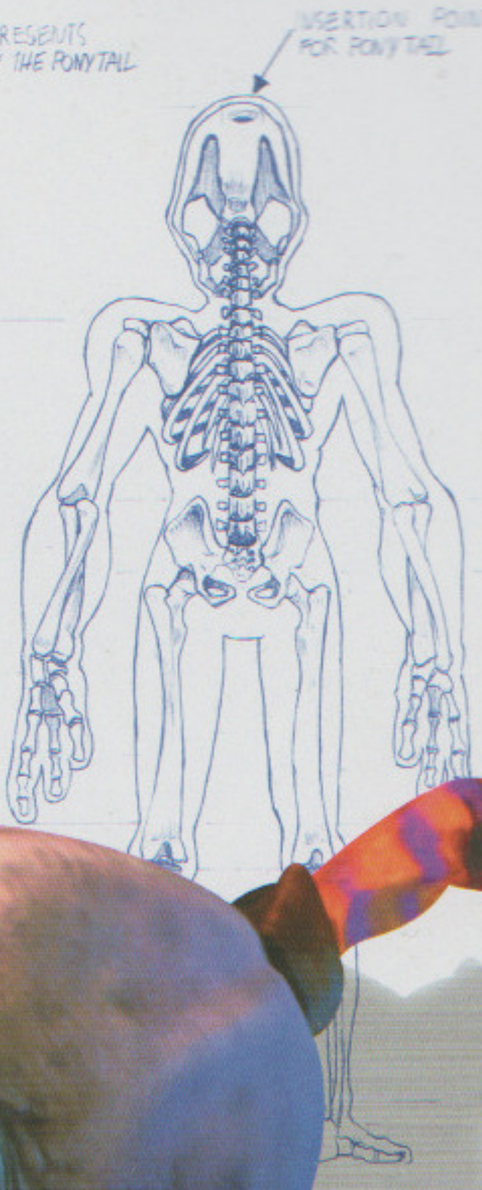
Numerous studies for color, skeletal, anatomy and posture are done for the modelers and animators to use as reference. Abe's sculpture was created for digitizing purposes only, a process that is now obsolete. Before modelers were able create the model entirely in the software, sculptures would be sent out for digitizing. That's why one arm is extended; to get the digital form below the arm and on the side of the body. Then that information would be duplicated for the other side of the model.
Top: Color comps by Steven Olds.

Above: Abe sculpture by the Shifflett brothers was based on the production art.

Opposite page: Abe skeletal and character views by Gautam Babbar based on Abe image by Steven Olds.







DOTTED LINE REPRESENTS THE PLACEMENT OF THE PONYTAIL

INSERTION POINT FOR PONYTAIL

OLOS

ABRAHAM 4/4/05

FRONT VIEW

CHARACTER VIEWS

CHARACTER NAME: AB
COMMENTS: BONE

RLD INHABITANTS

Oddworld Inhabitants™ All Rights Reserved.
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MOUTH IS SEWN SHUT

ITY OF ANATOMY

OLOS

ABRAHAM 4/4/05

FRONT VIEW

CHARACTER VIEWS

BITANTS

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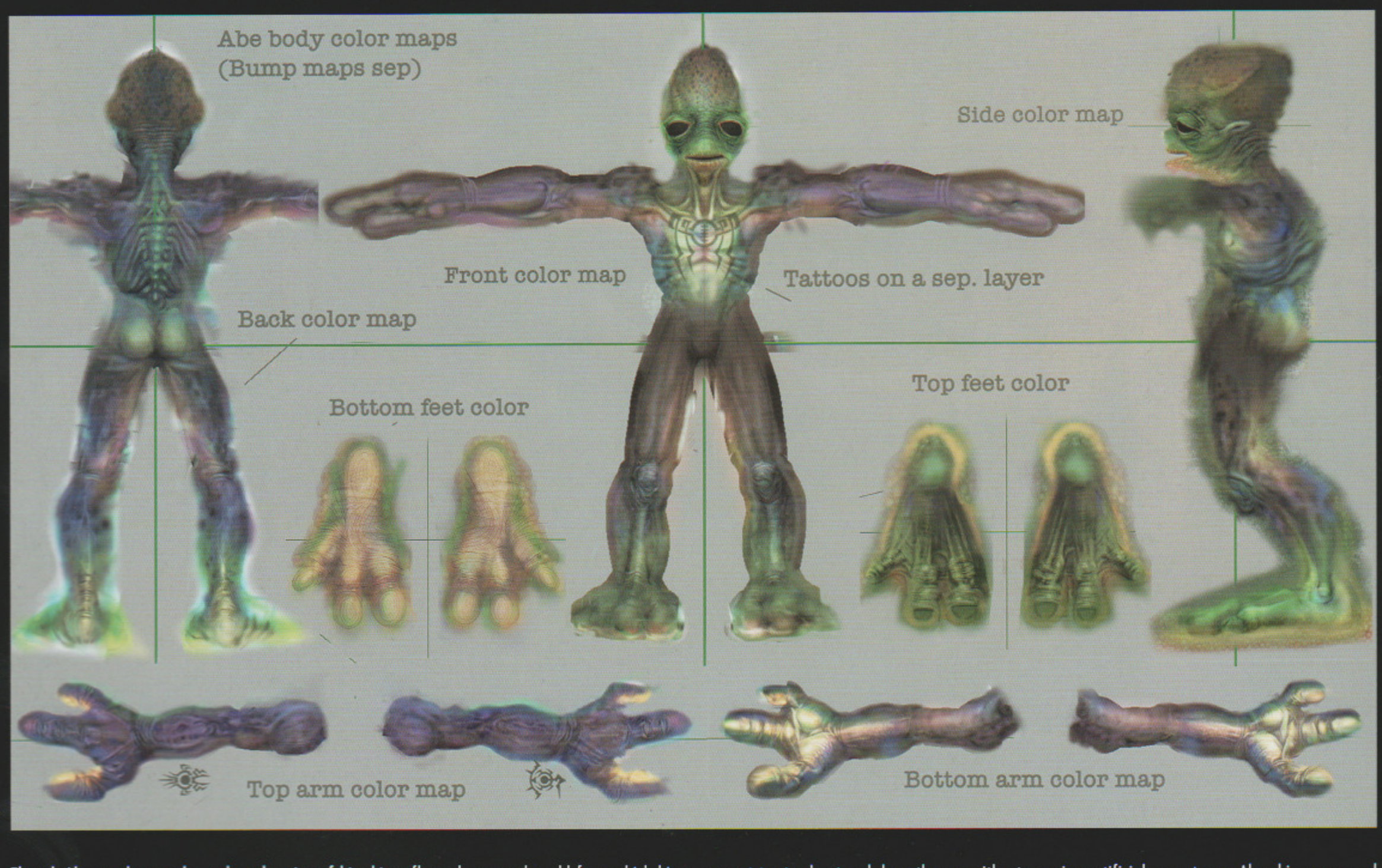
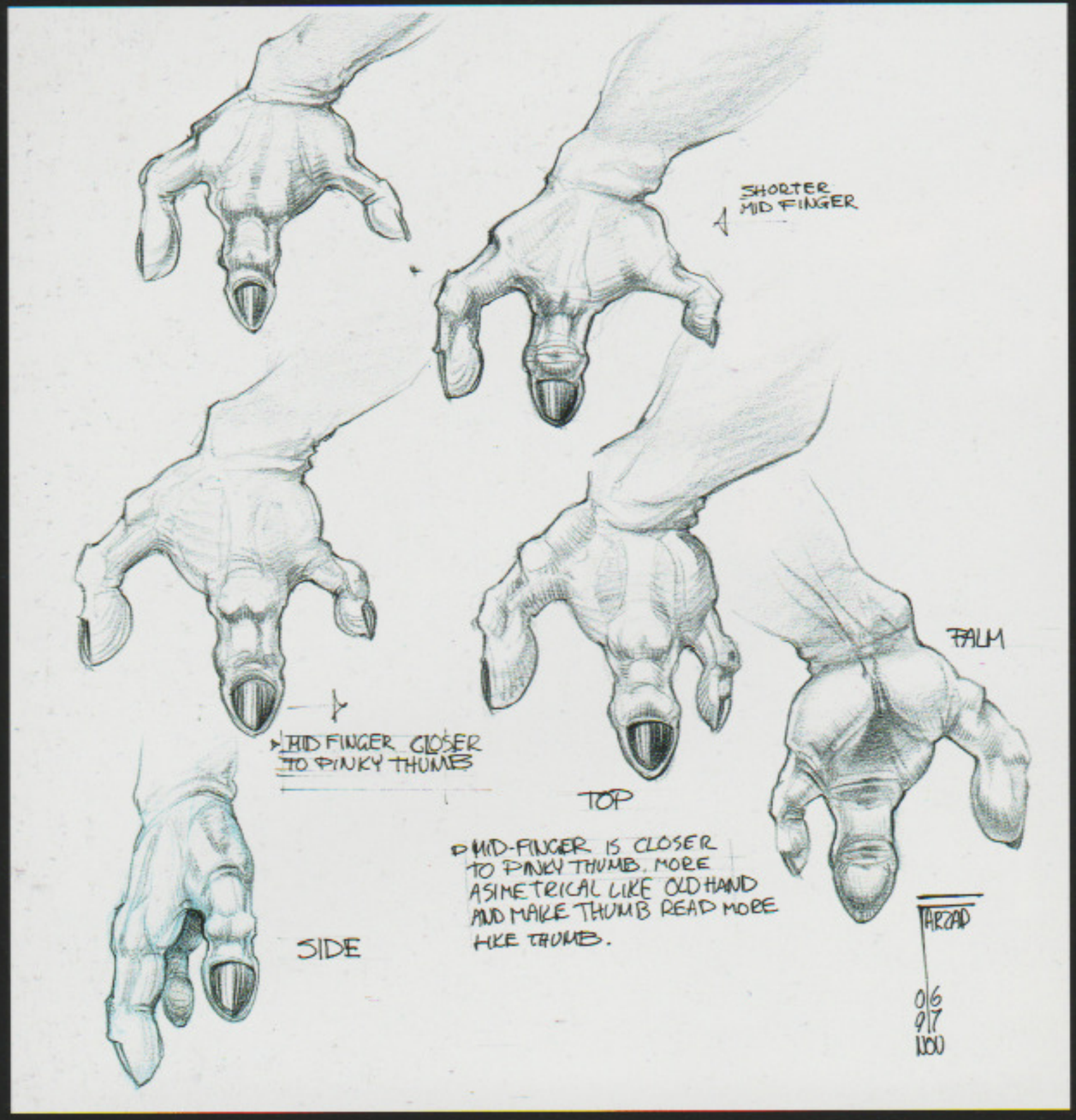
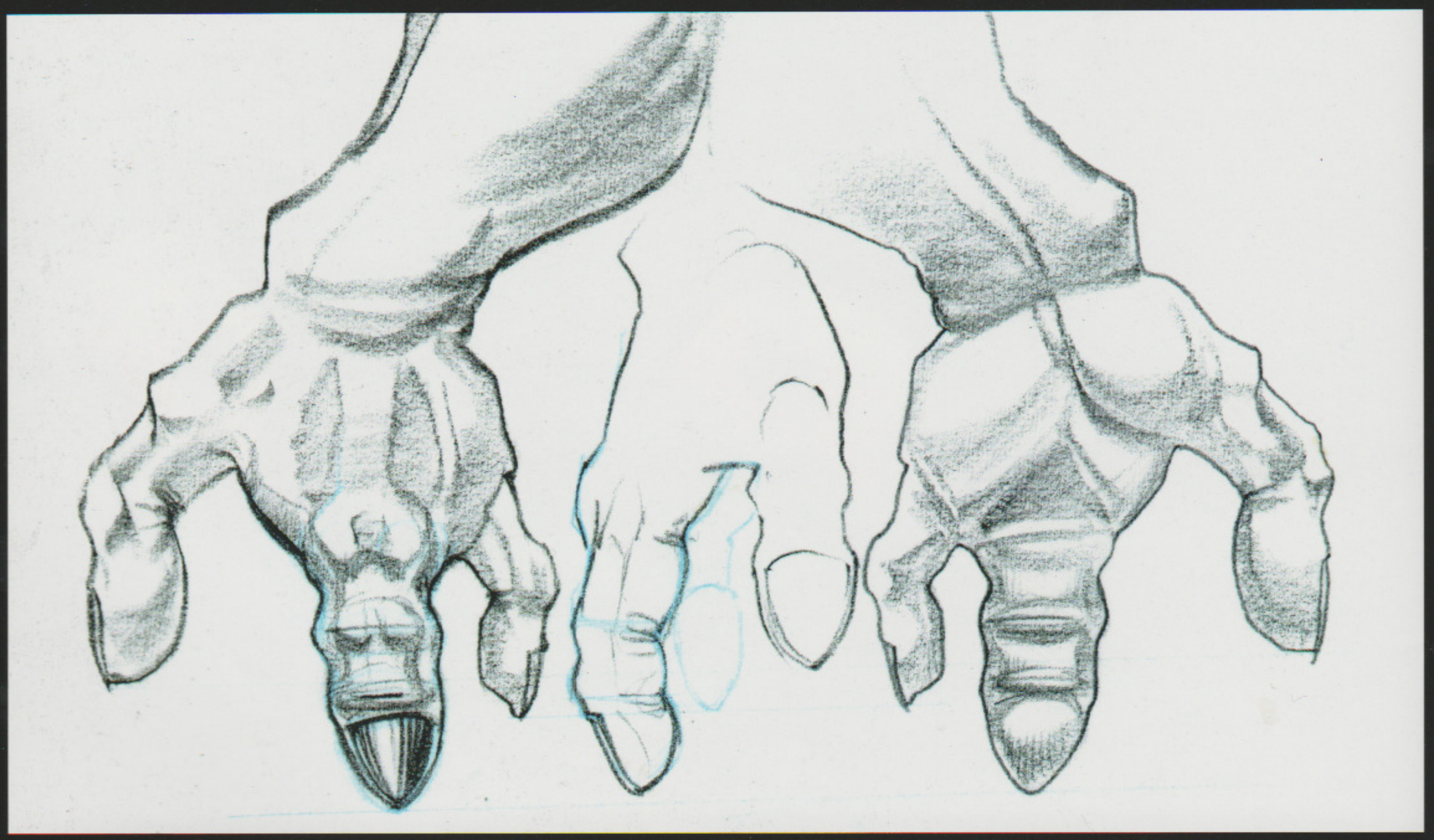


Though Abe was born a slave, the coloration of his skin reflects the natural world from which his species evolved. Much the way reptiles and insects take on the colors of their native surroundings, Abe's vivid greens and earthy purples are signs of his forest-dwelling ancestry. The contrast between his darker, vividly colored hide that is exposed to the elements and the soft, lighter skin on the underside suggests a very animal appearance. Yet, this is more of an indication of Abe's spiritual connection with the beasts of nature than his place on the food chain. In many ways, Mudokons represent the link between nature and civilization. From a design standpoint, Abe's colors are meant to stand out and draw the eye without seeming artificial or cartoony. Also, his greens and purples are very neutral colors that reflect his even-tempered innocence. The coolness of his tones makes him inherently unthreatening and disarming.

Above: Abe color maps by Raymond Swanland. Original Abe maps by Cathy Johnson.
Opposite page: CG rendering of Abe used for PR. The Oddworld jewel "necklace" is added to all of Abe's PR images during AO and AE. It was a way to sneak in "Oddworld".

Early iterations of Abe's skin color included white with cheetah spots.


SHORTER MID FINGER
PALM
MID FINGER CLOSER TO PINKY THUMB
TOP
SIDE
MID-FINGER IS CLOSER TO PINKY THUMB. MORE ASIMETRICAL LIKE OLD HAND AND MAKE THUMB READ MORE LIKE THUMB.
TARZAN
06 97 1100



ABE GIVES JAPAN THE FINGER

Well, it's a long story that needs to be told. So here it is... Japan has a strict discriminating policy against any simulated characters entering their country with four fingers. Historically, Japan has had a subclass of meat packing workers that were typically looked down upon in their society. In later days, the blatant displaying of a four-fingered hand gesture, intentionally directed at another, came to mean that you were calling that person a member of the meat packing subclass. Which, it must be understood, was not at all a compliment.

It appears that the four-finger connection with the meat packing class was due to work-related accidents, but was so frequent that it came to symbolically represent the subclass. It seems as though this is a part of Japanese history that some groups within Japan would like to see forgotten. Therefore, it is at great risk that anyone publishes four-fingered characters in Japan, as it may very likely lead to legal battles with a vociferous pressure group. This group claims that this type of representation is equivalent to, and as degrading as, the yellow star that Jews were forced to wear by the Nazis during the Second World War. That is, it's offensive and degrading unless they can extort enough money out of you. Then it's all okay. Case in point: It's been said that the Walt Disney Corporation is charged five million dollars a year by this group so that Mickey Mouse may live in Japan and retain his original four-fingered design. Otherwise, old Mickey would need to see a surgeon and have something done about that insulting fourth finger.

Well, being that this is Oddworld, this seemed like a perfect addition to the Abe story. It was ironically perfect that he was being discriminated against for being who he was. The message that came from Japan was clear. They didn't like his kind, and sincerely suggested his finger be chopped off because Oddworld didn't have the money to pay up. It became clear that Abe needed to go through the suffering that goes along with being a poor slob at the bottom of the food chain. Yup, the finger was chopped off so that the Japanese wouldn't get offended. Such is life in Japan when you're a four-fingered meatpacking worker. And that is how Abe lost his finger in Japan, so he still might be able to get his message through to their culture someday. As a true believer in his cause, he felt that the sacrifice of a finger was but a small price to pay in hoping to shed some light on discriminations and injustices the world over.

Opposite page: Abe hand sketches by Farzad Varahramyan and Steven Olds. CG stills from Abe's Oddysee.

"I had just got past those slogs when the strangest thing I saw,
a big moon was before me and its face was my paw." - Abe

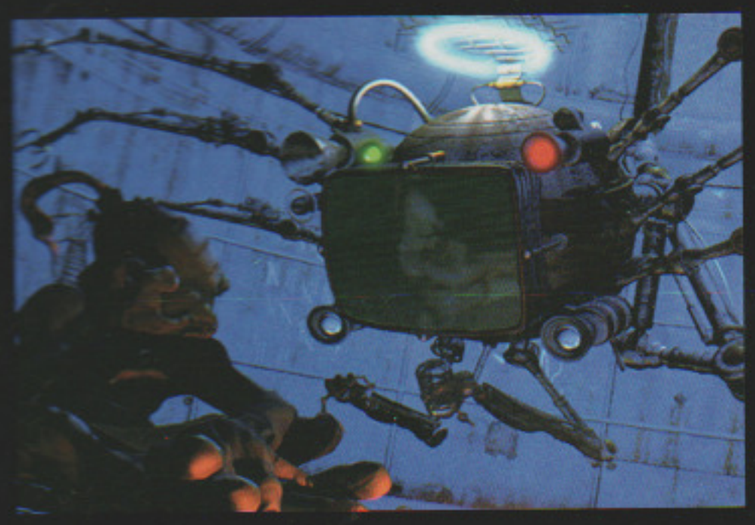
Original plans were for Abe to come from a self-sustaining existence and move into a factory model. Yet, in the end it was stronger to start him off within the factory existence and reveal to him one of self-sustenance; a fisherman living in nature with his pet Elum. The fishing pole was gone but Abe's smelly pet Elum remained.

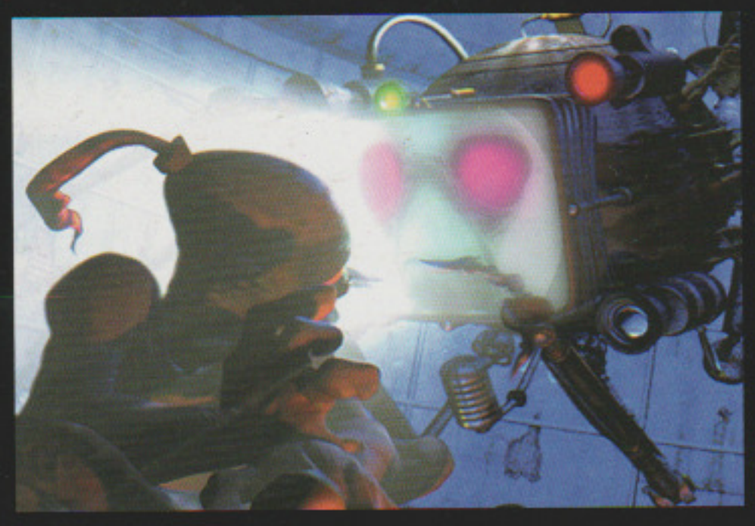
Above: Abe and Elum concept painting by Steven Olds.

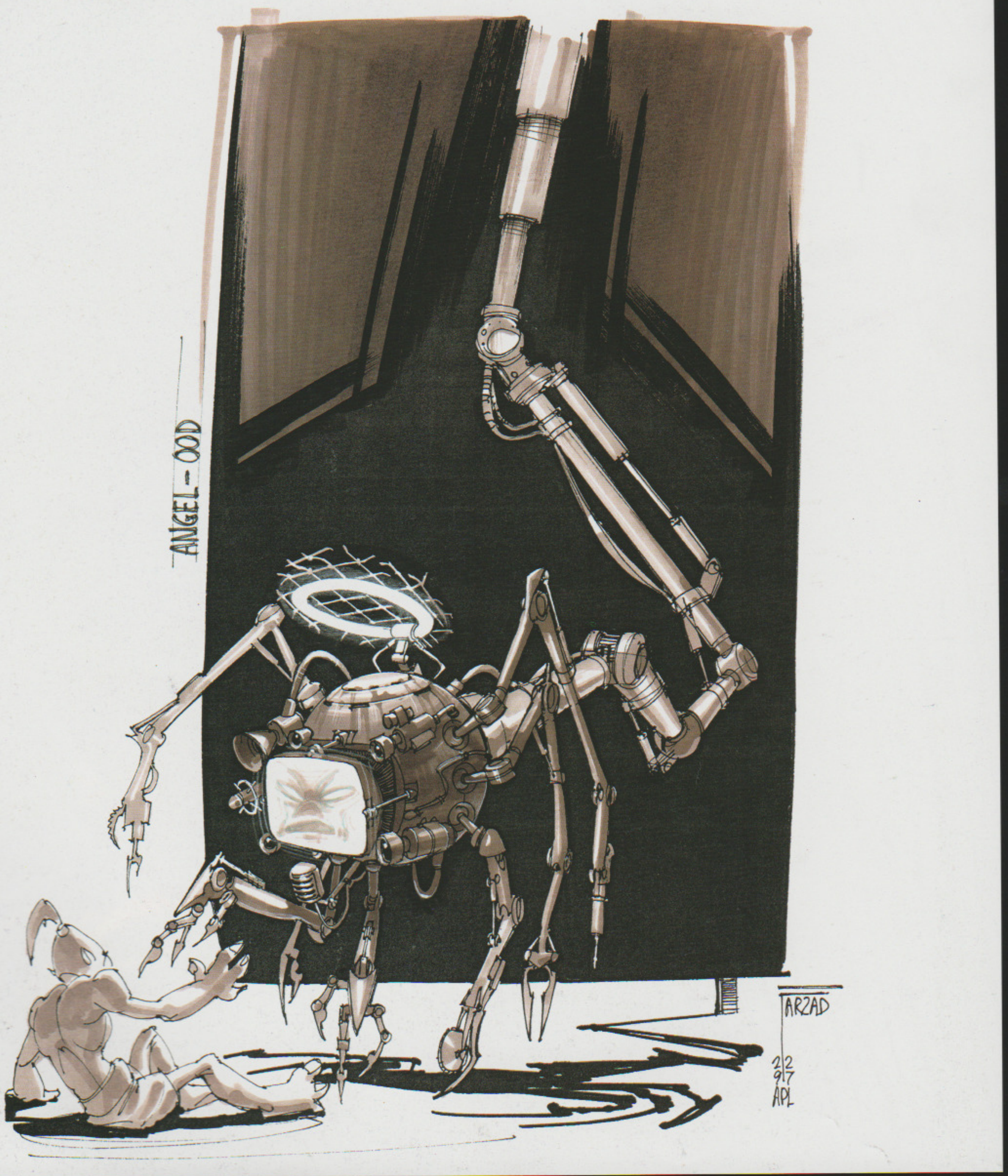
Left: Abe and Elum concept sketch by Steven Olds. The "S" stands for SoulStorm. Abe is holding a fishing pole.

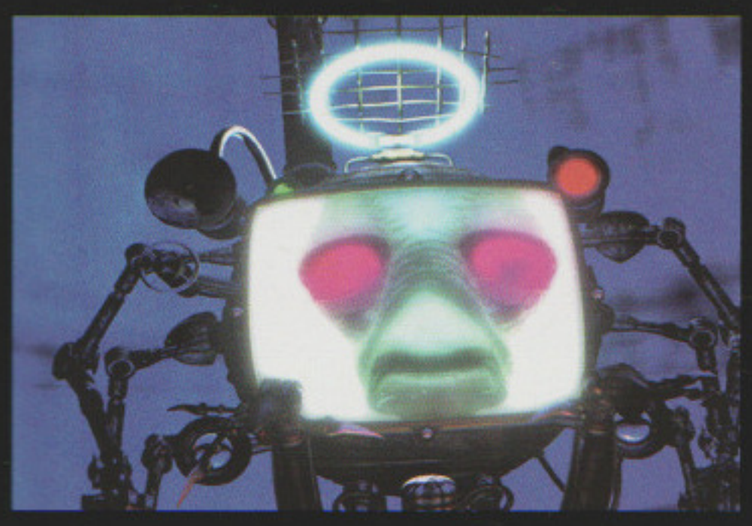
Opposite page: CG image of Abe and Elum appeared on the cover of a Russian game magazine.

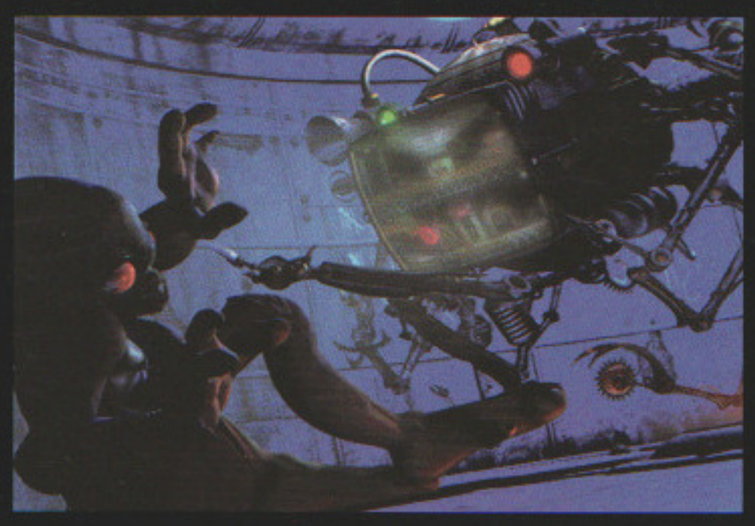
The name Abraham Lure is a reference to his being a fisherman.

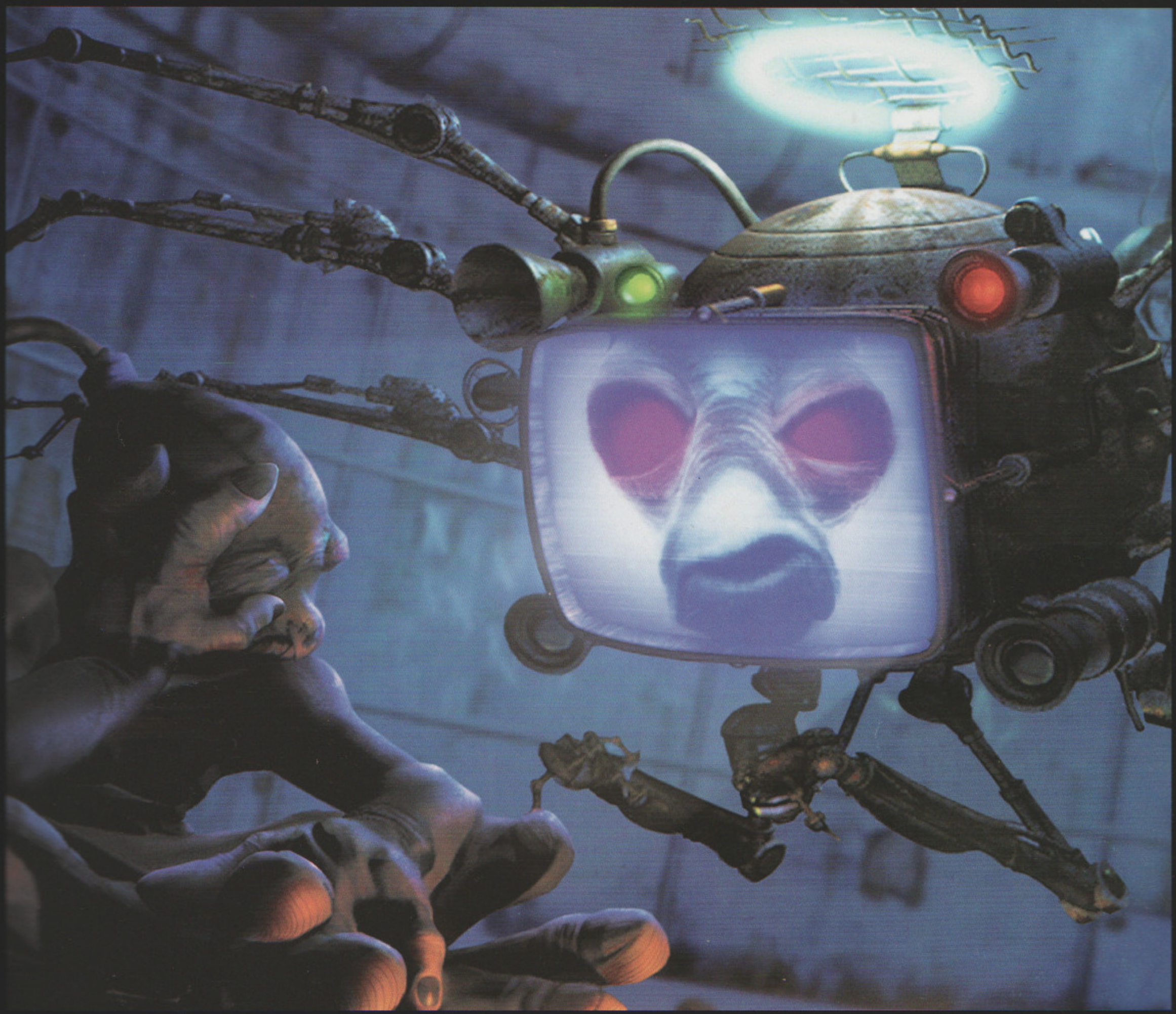





ANGEL - OOD
JARZAD
2/27
APL







In this scene, a captured Abe is subjected to the propaganda and harassment of The Shrink. A mechanical spider with a TV for a face, a Shrink is a very sophisticated artificial intelligence designed by Vykkers to keep high-value captives productive. Shrinks are especially useful in dealing with Mudokons and conducting high-level Vykker diplomacy with other industrial families of Mudos.

Opposite page: Production sketch of Abe and The Shrink by Farzad Varahramyan.
The Shrink was originally called the Angel.
This spread: CG stills from a 30 second commercial for Abe's Oddysee. Produced by Oddworld, it never aired as a TV commercial but appeared on the game disc as an extra movie.

A sculpture with the likeness of Abe has yet to be mass-produced. However, one renegade German company decided to sculpt Abe even though they weren't licensed to do so. While their dedication was admirable, they were ordered to cease and desist production.

Chapter Three

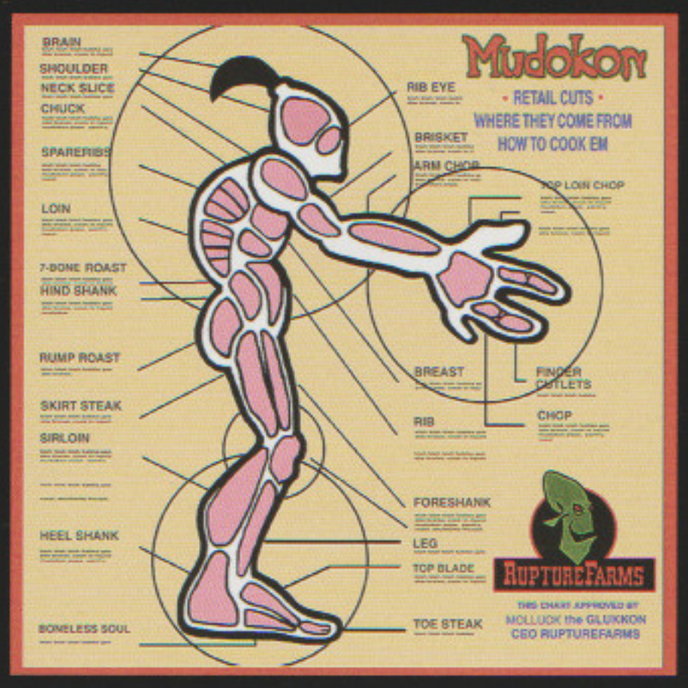
ODDWORLD: ABE'S ODDYSEE

Originally titled "SoulStorm", after the tasty brew, "Oddworld: Abe's Oddysee" was cleverly renamed by the publisher. The logo is an appropriate introduction to Oddworld and its first Inhabitant, Abe. It represents the sinewy style of Mudokon craftsmanship, using natural elements to create functional items. The signature purple glow implies the role of mysticism in the ancient ancestry of Mudos and its inhabitants.

1996

ODDWORLD

ABE'S ODDYSEE



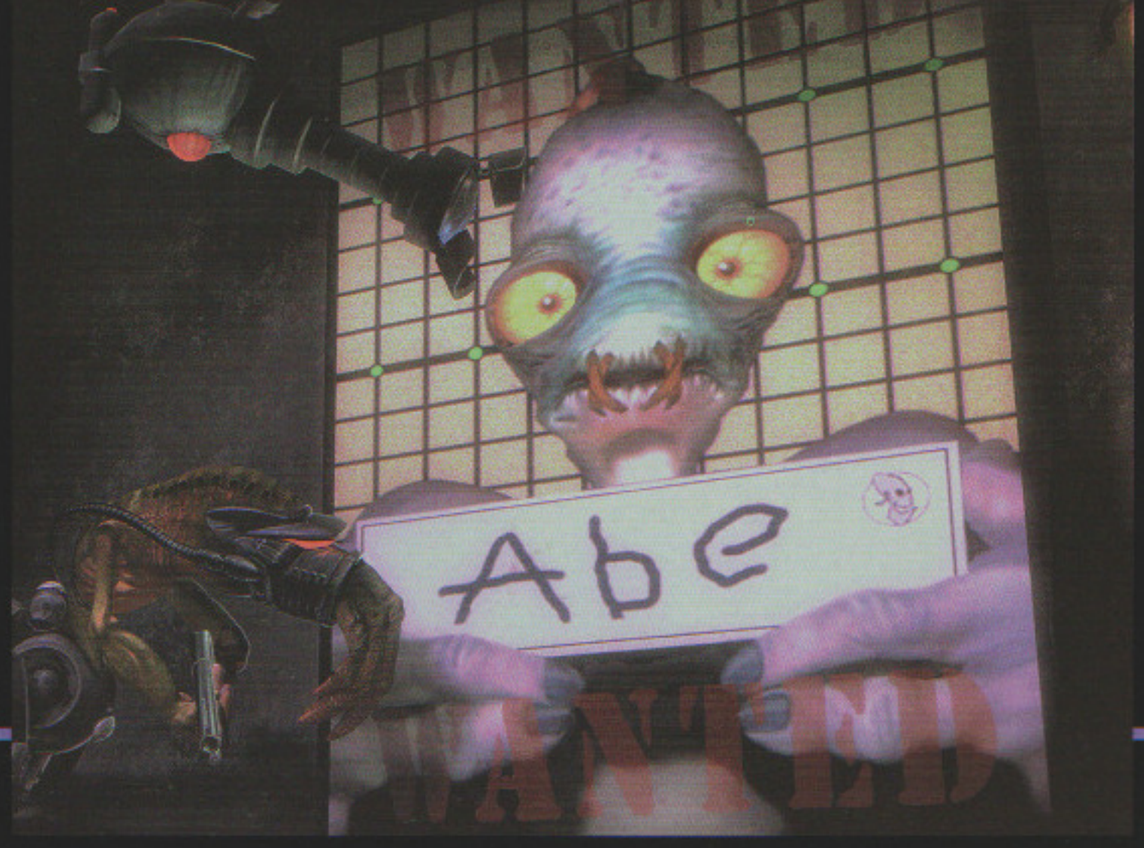
Oddworld's first story combines mysticism versus consumerism with a mega dose of twisted humor. Abe's Oddysee would establish the look and feel of Oddworld to the real world. Abe had a lot riding on his shoulders, both in fiction, and in the real life history of Oddworld Inhabitants as a company. If Abe's Oddysee failed, then the future of the Oddworld series would have been in serious jeopardy. Luckily, Abe's story left every Inhabitant, fictional and non, with hope for the future to come.

Selected by the fickle finger of fate, Abe was born a slave laborer in the meat packing facility of RuptureFarms. He thought he had a good job as Floor-Waxer First Class. But one particularly bad financial quarter proved that the retirement plan was a lie. He overheard plans by his boss, Molluck the Glukkon, to turn Abe and his fellow Mudokons into next quarter's profits! Turning Abe and his co-workers into Tasty Treats was Molluck's last-ditch effort to rescue his failing meat packing empire.

During his escape from RuptureFarms, Abe received a vision from the mysterious Big Face, showing Abe that he must not only rescue his fellow Mudokons, but also protect all of Oddworld's creatures from the predatory Magog Cartel.

After completing the arduous Temple Trials, and journeying across a wasteland with his friend Elum, Abe was granted the awesome power of the Shrykull. Returning to RuptureFarms, Abe destroyed the foul slaughterhouse, rescued his buddies, and brought down some righteous lightning on top of Molluck's pointy head.

Previous spread: Abe's Oddysee chapter title image by Raymond Swanland.
Opposite page: CG still from the "Good Ending" movie.



THIS IS RUPTUREFARMS...

They say it's the biggest meat processing plant on Oddworld. An aggressive cohort of slash & burn capitalists, the Magog Cartel is dedicated to the mercantile conquest of the Oddworld Universe. They eat rain forests for breakfast and stage toxic spills just for fun. The pristine continent of Mudos was a happy hunting ground for the Cartel, but now that the resources are nearly depleted, Molluck the Glukkon is ready to up the stakes and move on to greener pastures ... after feeding RuptureFarms' slaves into the Farm itself.

RuptureFarms is the Magog Cartel's main meat packing plant on Mudos. The overriding goal of RuptureFarms is to create the top meat processing facility by squelching innovation and ideas, delivering rancid products to the market, and providing a terrifying, dangerous working environment for their slaves. RuptureFarms is a classically ironic name for a slaughterhouse. "Rupture" isn't typically associated with meatpacking, yet it gives a certain kick in the groin impression.

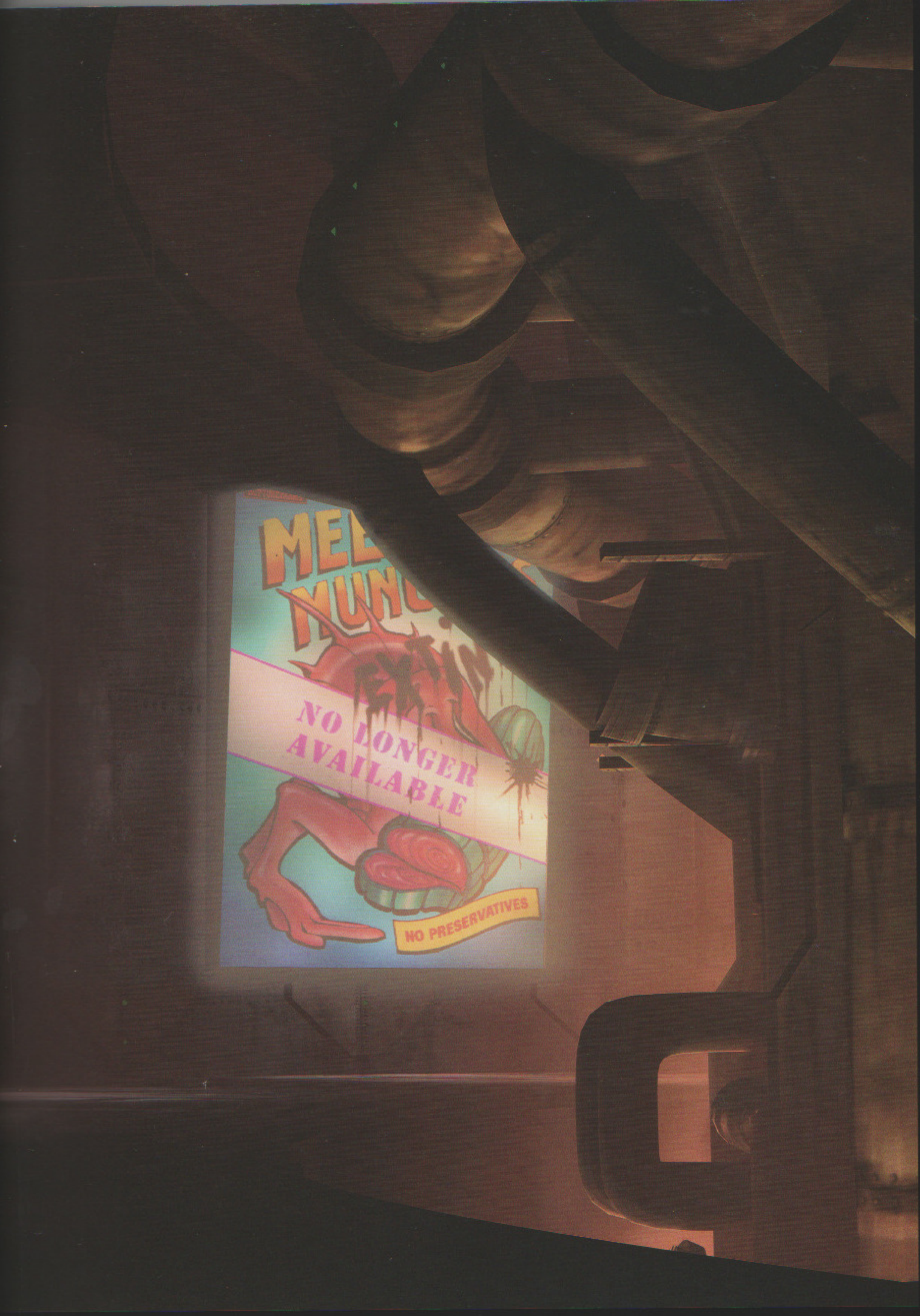
This spread: RuptureFarms matte painting by Steven Olds.

Production Designer Steven Olds is responsible for the designs of Abe and Abe's Oddysee.

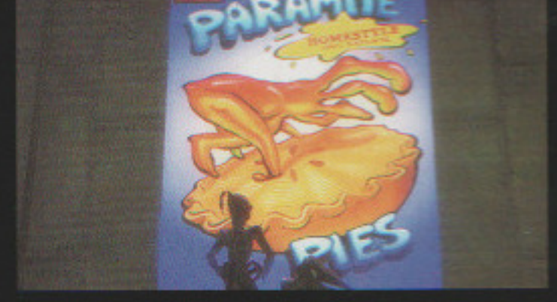
"That's me. My name is Abe.
I was employee of the year. Now I'm dead meat.
I crossed the meanest boss in the world–Molluck the Glukkon.
I was working late one night, at RuptureFarms.
We use to make Meech Munchies, until the Meeches were through.
We still made Paramite Pies, and we made some good Scrab Cakes, too.
I thought I had a good job, but that was before I knew...
How we'd make New and Tasty, I was still to find.
The truth, it turned out, now that would blow my mind." - Abe

RuptureFarms Product Lines: The Natural Beasts of Mudos provide stock for several food products distributed by the Magog Cartel. Dozens of product lines are grouped under the RuptureFarms brand.

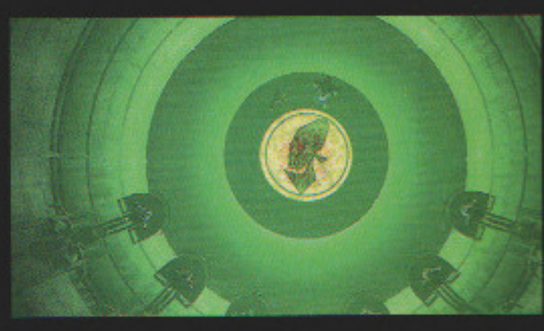
Opposite page, right: RuptureFarms products concept by Steven Olds.
This spread: CG stills from the Abe Sweeping movie.


MEE
MUNC
NO LONGER
AVAILABLE
NO PRESERVATIVES

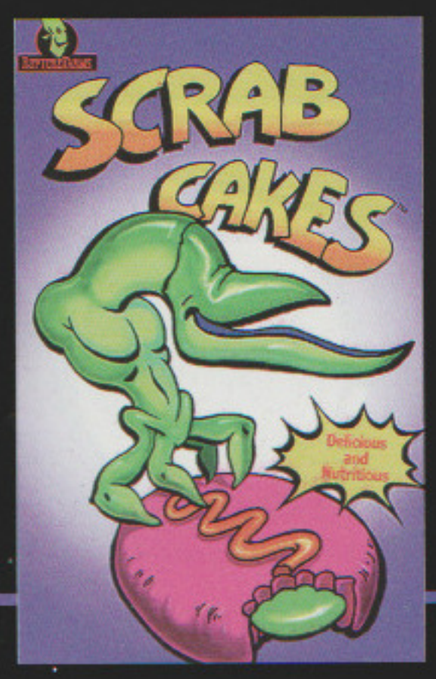
RUPTURE FARMS

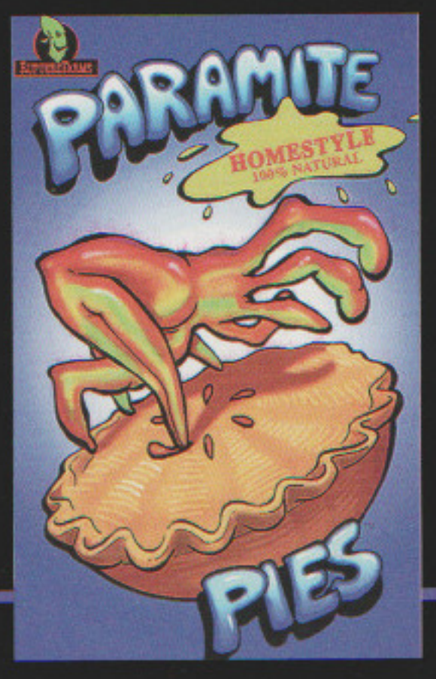

PARAMITE
HOMESTYLE
PIES

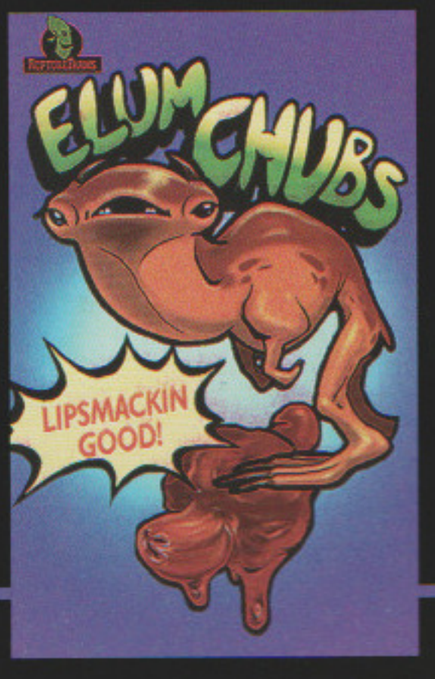
MEECH MUNCHIES
PARAMITE



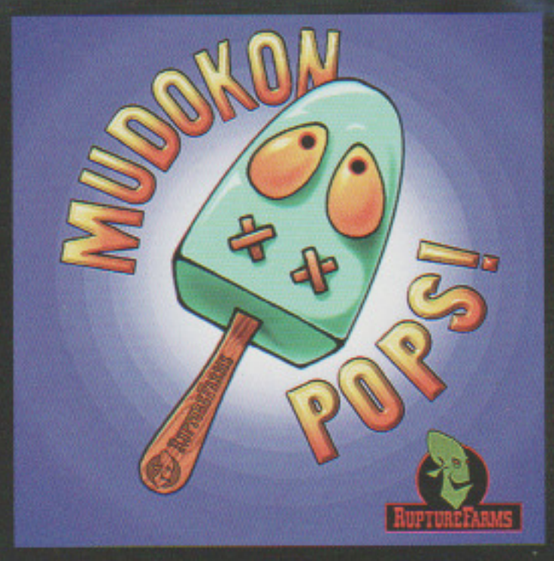
MEECH MUNCHIES
EXTINCT
NO LONGER AVAILABLE
NO PRESERVATIVES


SCRAB CAKES
Delicious and Nutritious


PARAMITE
HOMESTYLE
100% NATURAL
PIES


ELUM CHUBS
LIPSMACKIN GOOD!

COMING SOON!
SOMETHING
NEW 'N' TASTY

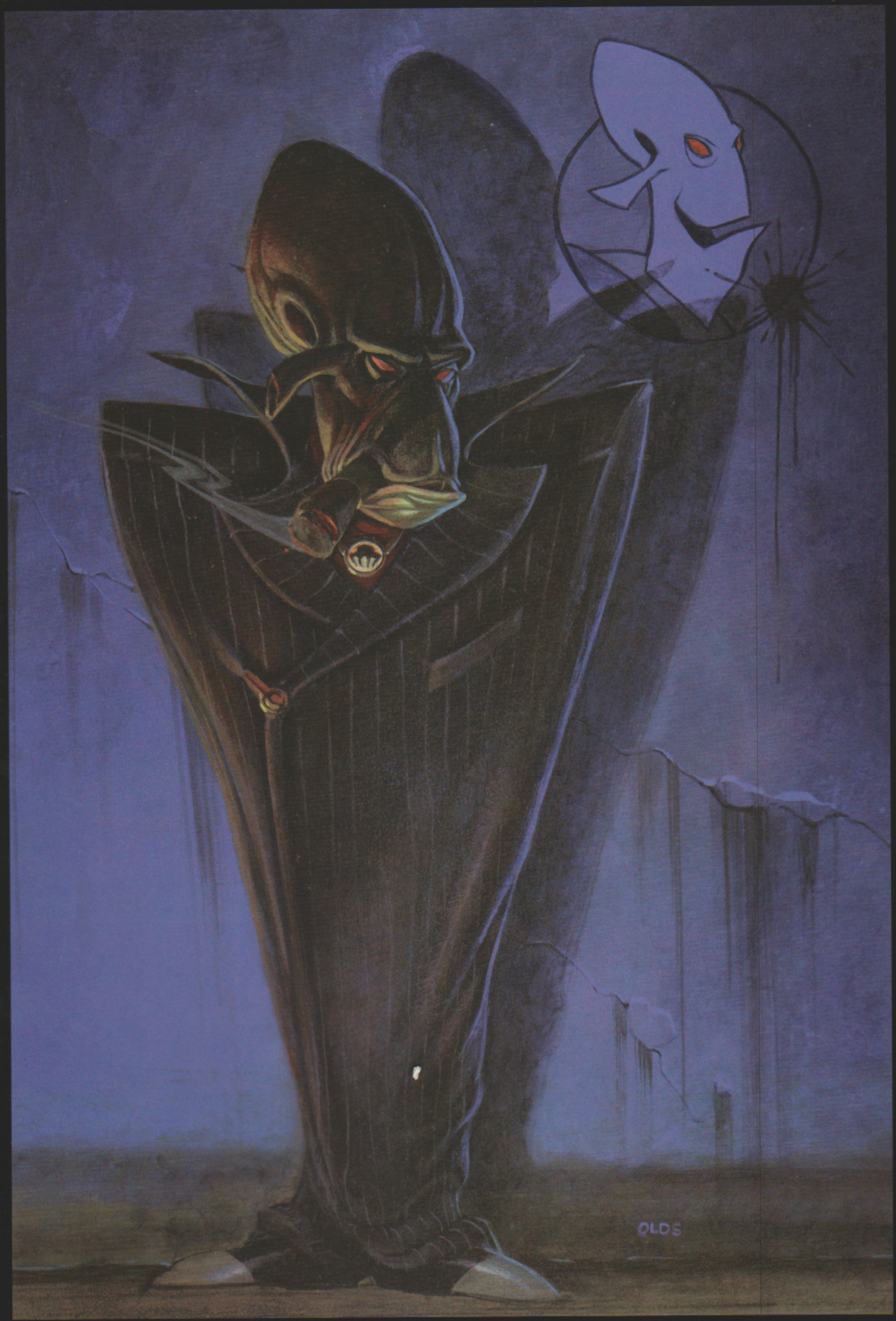


MUDOKON POPS

The original design for the Mudokon Pops package consisted of a Mudokon's head speared on a stick. Due to Japanese current events (another long story that we don't have time to tell), the gruesome head was replaced by happy Mudokon ice pop graphics for our Japanese players. This graphic was definitely a tastier looking treat! Original Mudokon Pops design by Steven Olds.

"The Glukkons were scared, 'cause profits were grim,
Paramites and Scrabs were turning up thin.
But Molluck was cool–he had a plan,
A new source of meat was already at hand.
Finding New and Tasty would not be a fuss,
This new kind of meat–it was us!
I had to escape, I had to be free, but there was no escaping my destiny."

In Japan the game was called "Abe a GoGo".


OLDS

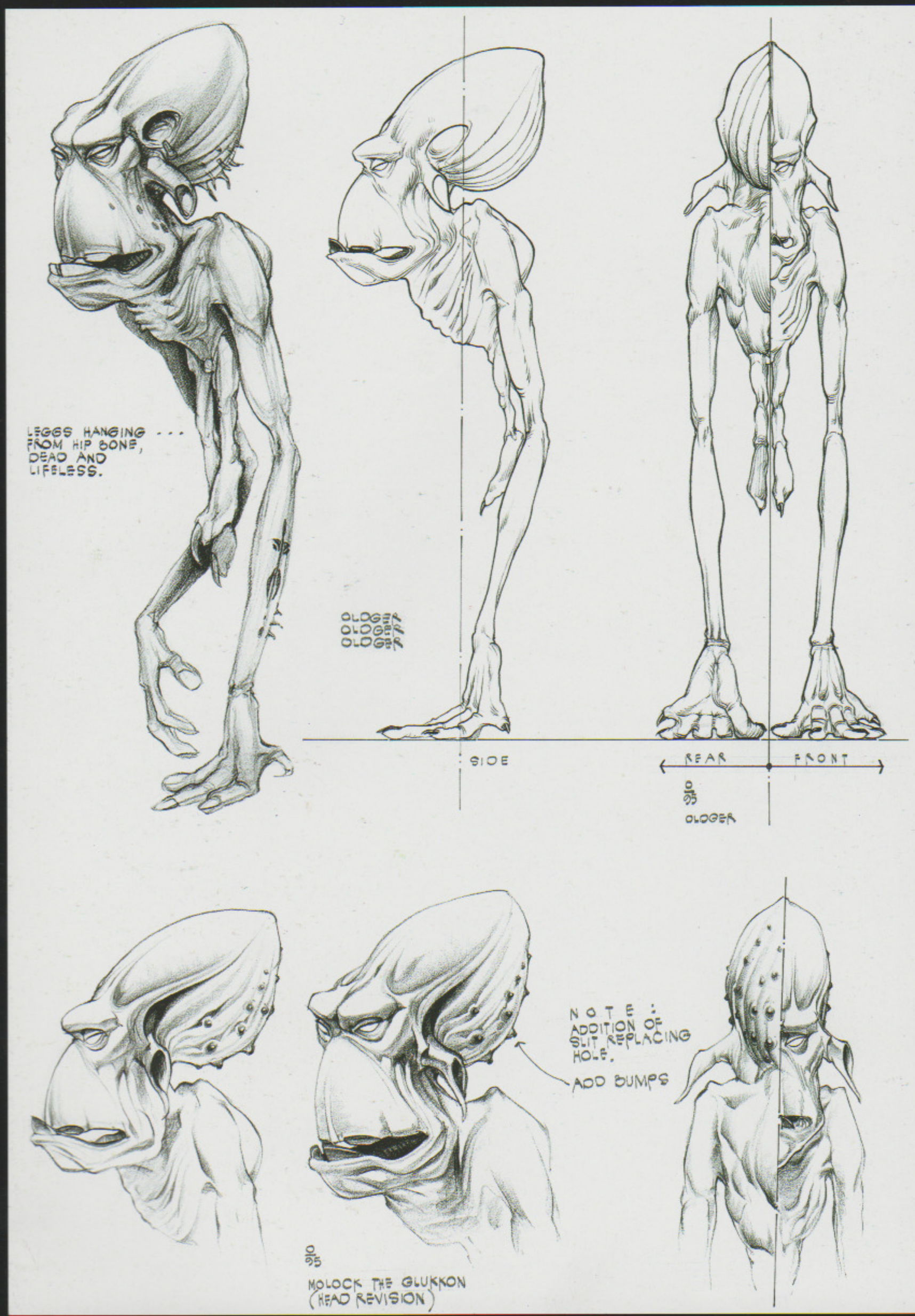
MOLLUCK THE GLUKKON

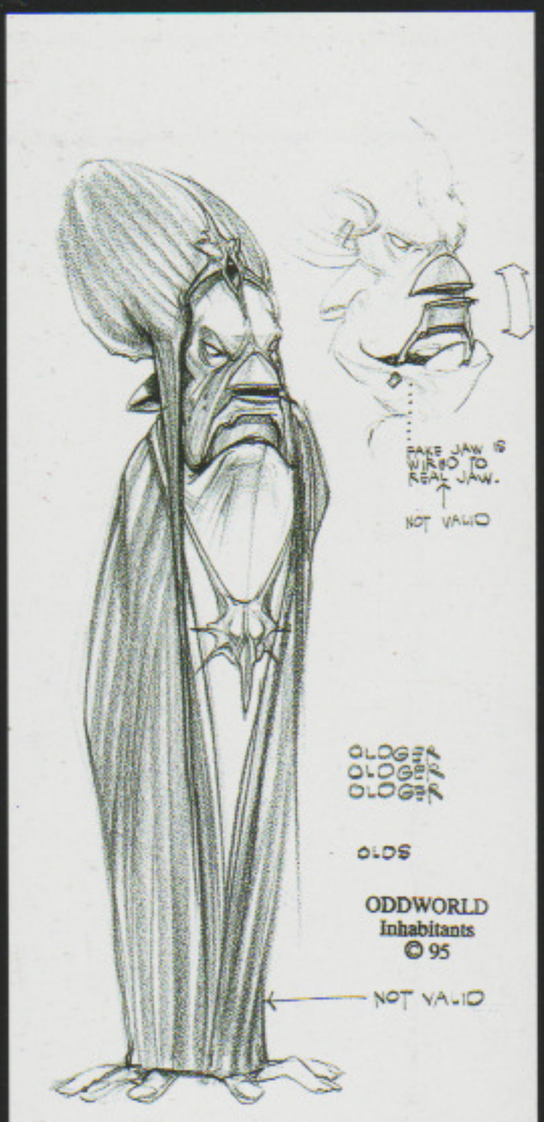
The Boss of Bosses and the supreme representative of the international Magog Cartel, Molluck the Glukkon is boss of RuptureFarms. Molluck was completely obsessed with success, the Glukkon way. Single-minded and highly intelligent, he was the head of his class and loyal to the family in every way. He was devoted and a true believer in the pursuit of wealth. No matter how bad things had become, he would pull it out.Even though disaster had struck and his small empire had crumbled, his belief system would not budge. No odd disaster or mishap could bend the determination of such an obsessed and driven individual. Attractive by Glukkon standards, he walks on his hands like most Executive Class Glukkons, and has awful cigar breath.

Opposite page: Molluck color concept sketch by Steven Olds.

Above: CG rendered Molluck the Glukkon with RuptureFarms matte painting background.

The word Glukkon is derived from "mollusks" and "gluttons".





GLUKKONS

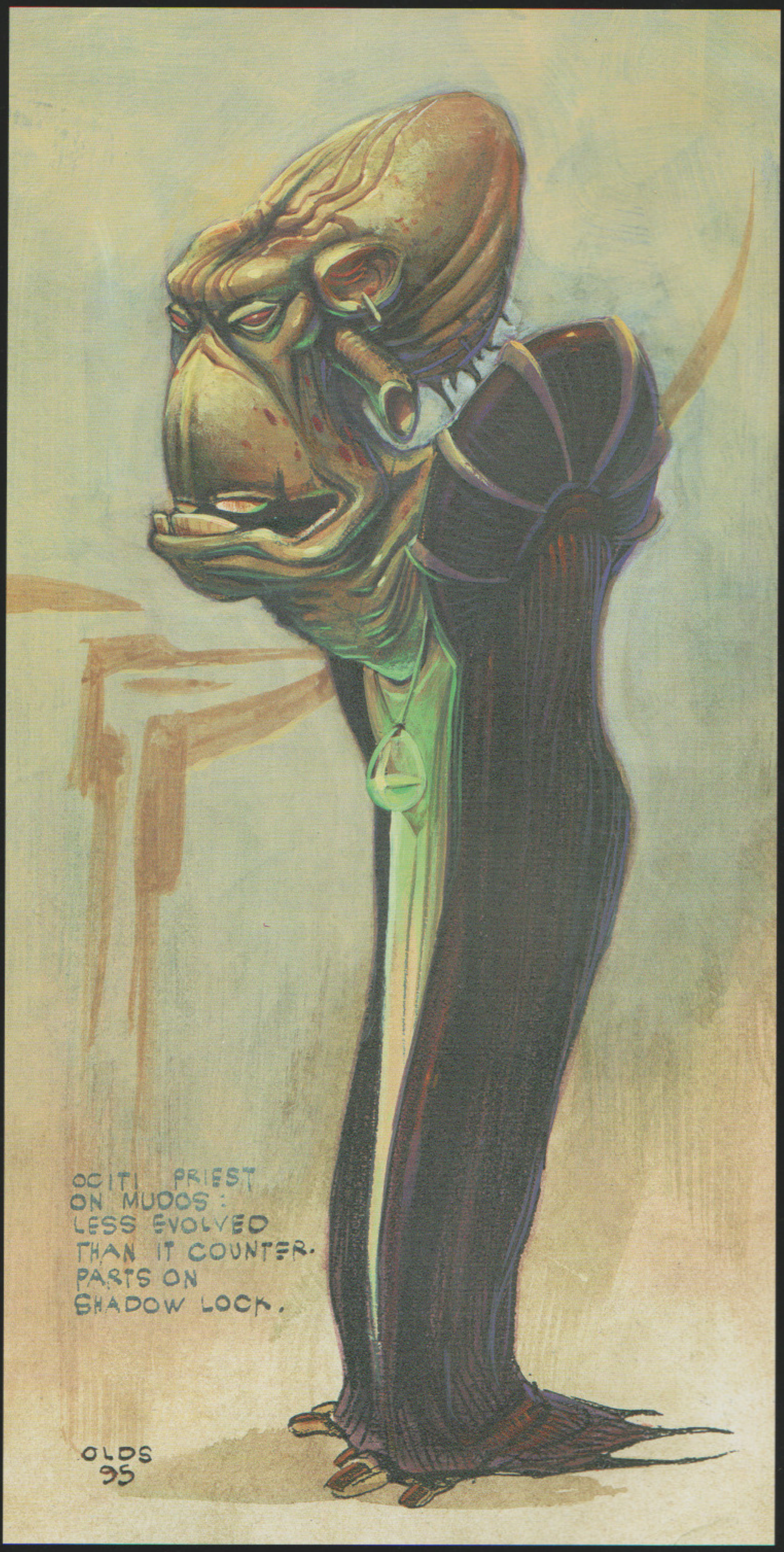
The facade of an elite class was a priority in creating the physical look for Oddworld's first exploiting Industrialists. A species that walked on their hands and had pathetic little feet that would dangle was one of the first designs. It was very weird, but said a lot about the character's exploitation of the poor and their own inability to do physical labor on their own. It was a bit of an abstraction intellectually based upon royal blood lines in world history. Another concept was that the creatures would originally come from swamps. Like slime that crawled out of the swamps, which lent toward their aquatic traits. Descendants from an octopus-like creature, the Glukkon species was born.

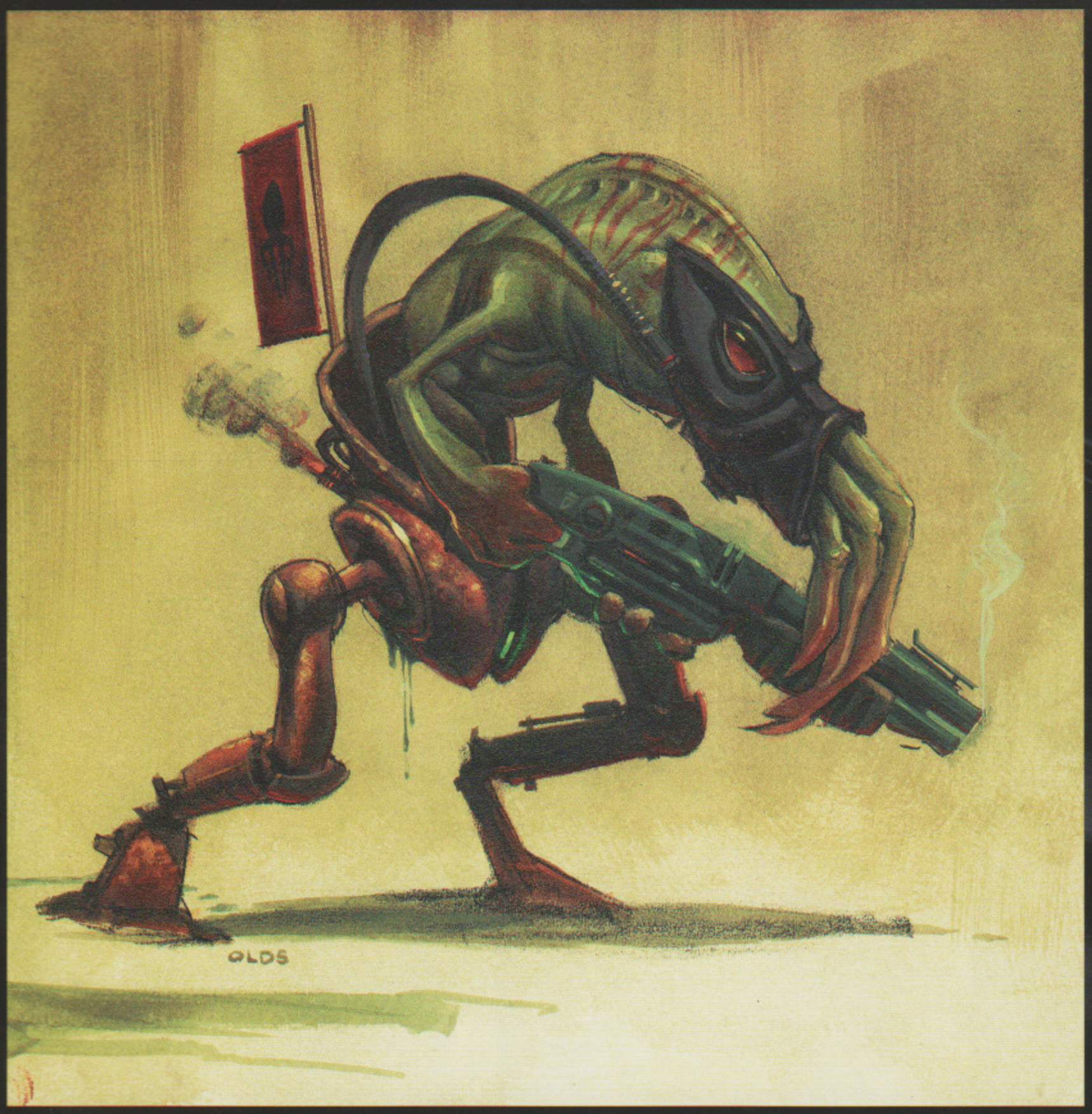
This page: Glukkon production designs by Steven Olds.

This page, bottom right: Glukkon muscular facial study by Farzad Varahramyan.

Opposite page: Design for an Oldger priest. Color comp by Steven Olds.

Glukkons were originally referred to as Oldgers.


OCITI PRIEST
ON MUDOS :
LESS EVOLVED
THAN IT COUNTER.
PARTS ON
SHADOW LOCK.
OLDS
95

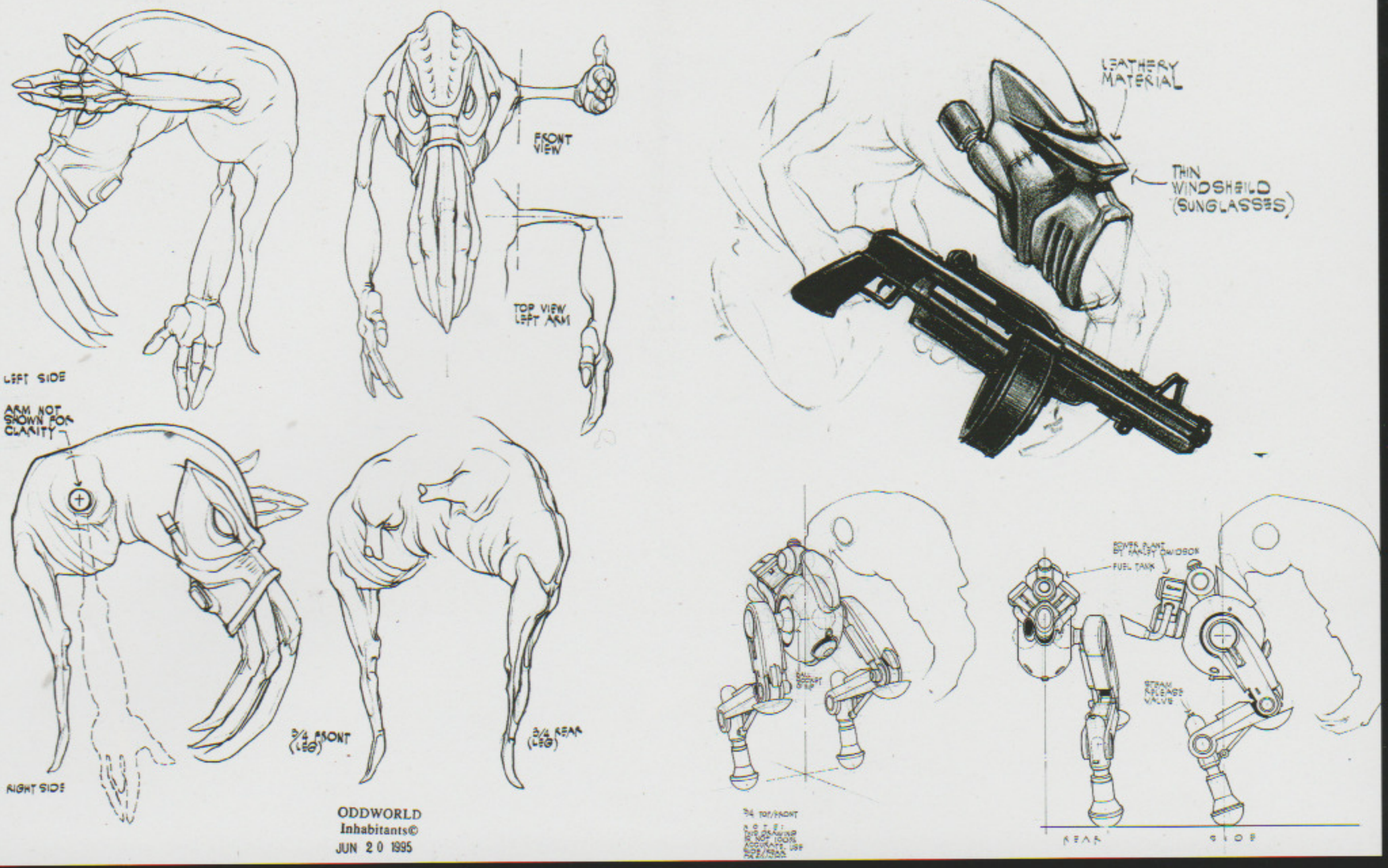


SLIGS

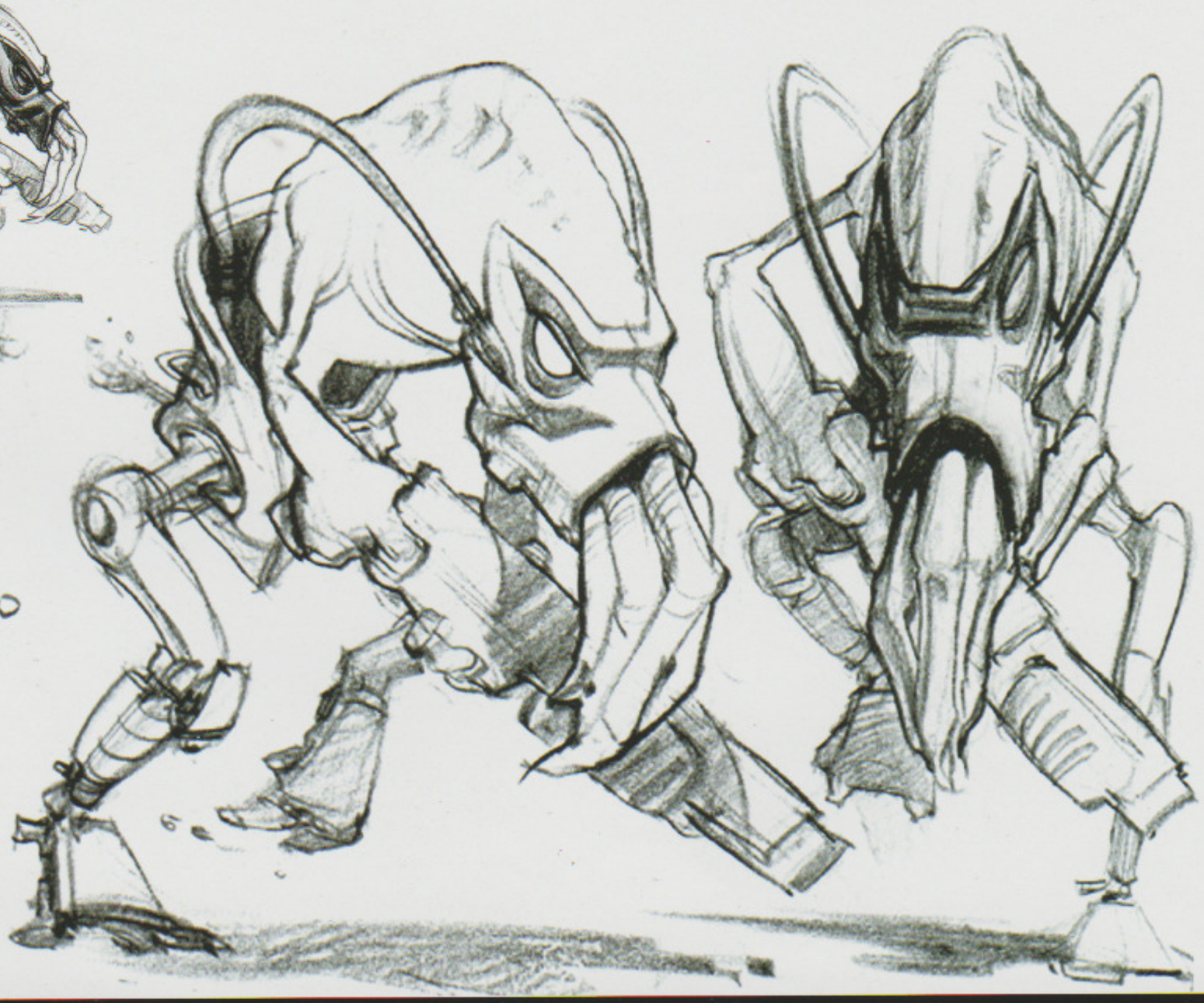
Descendants from swamps and ancestors of slug-like creatures, Sligs are gunned-up slugs in mechanical pants, with itchy trigger-fingers and room temperature IQs. Leased out at birth as corporate security personnel, Sligs are given mechanical pants or wings, batons, tear gas, various types of weaponry, but are never taught to use any of them all that effectively. Small, nasally, with loose tentacles hanging off of their faces, Sligs are so ugly they are forced to wear masks, otherwise, upper management would simply refuse to work with them.

Background image: CG still from the "Abe Captured" movie.
Above: Color comp of Slig by Steven Olds.

Originally called Order Guards, the word Slig is derived from Pigs and Slugs.



ODDWORLD
Inhabitants©
JUN 20 1995



SOLDIER/GUARD
IN MECH. PANTS

OLDS
95

ODDWORLD
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SLIGS AND SLOGS

There's nothing more wholesome than a Slig with his Slog. Regular beatings by their Slig masters ensure Slogs are pathologically temperamental. Whether chained to a stake or on the prowl with their Slig handlers, Slogs are ever alert for the smell of fear.

Above: Slig studies without mechanical paints look slug-like. All Slig concept drawings by Steven Olds.

Opposite page: All Slog concept drawings by Steven Olds.

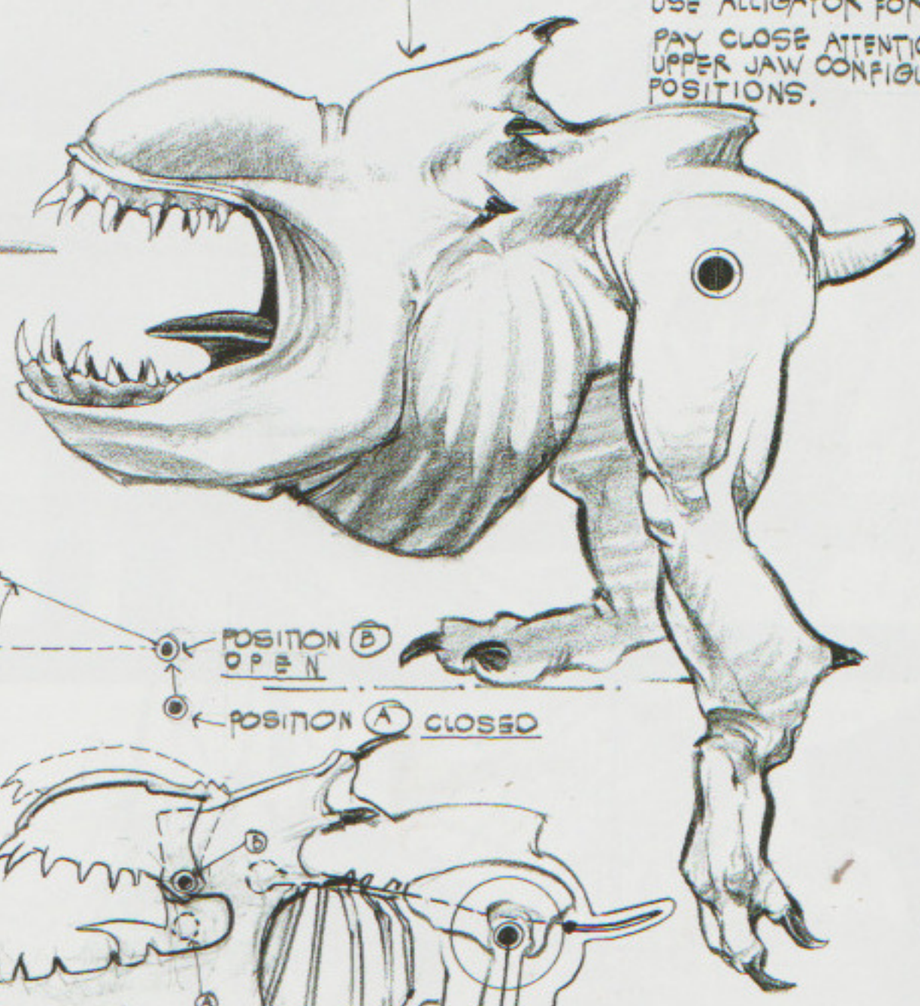
Opposite page, right: Hi res CG model of the Slog.

[IMPORTANT NOTE]

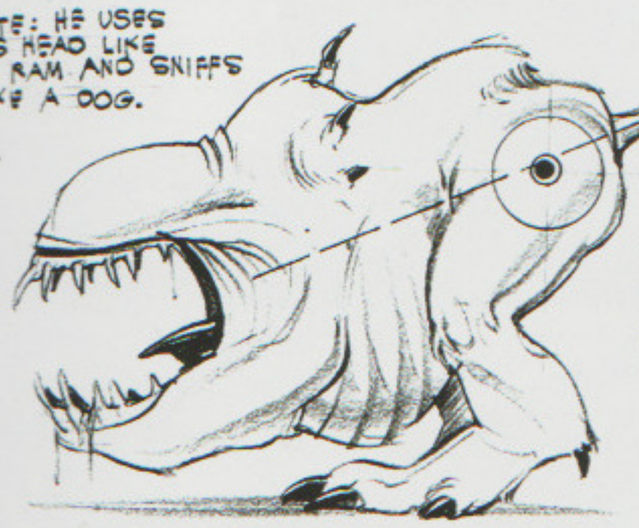
SCULPTORS BE SURE THAT TOP AND LOWER JAWS FIT SNUGLY TOGETER WHEN CLOSED USE ALLIGATOR FOR REFERENCE

PAY CLOSE ATTENTION TO K-9'S UPPER JAW CONFIGURATION AND POSITIONS.

A



NOTE: HE USES HIS HEAD LIKE A RAM AND SNIFFS LIKE A DOG.



NOTE:
ANGLE OF SPINE WHEN K-9 IS IN IT'S NORMAL POSITION

D

HUGE DEEP BARK LIKE SOUND.

K-9 GUARD

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NOTE:
LOWER JAW IS FIXED/STATIONARY TO SKULL. MAXILLA/-
UPPER JAW IS HINGED: TO ACHIEVE GAPING EFFECT PIVOT POINT OF JAW MUST BE ABLE TO MOVE VERTICAL FROM POSITION (A) TO (B)

0 95
K-9 GUA
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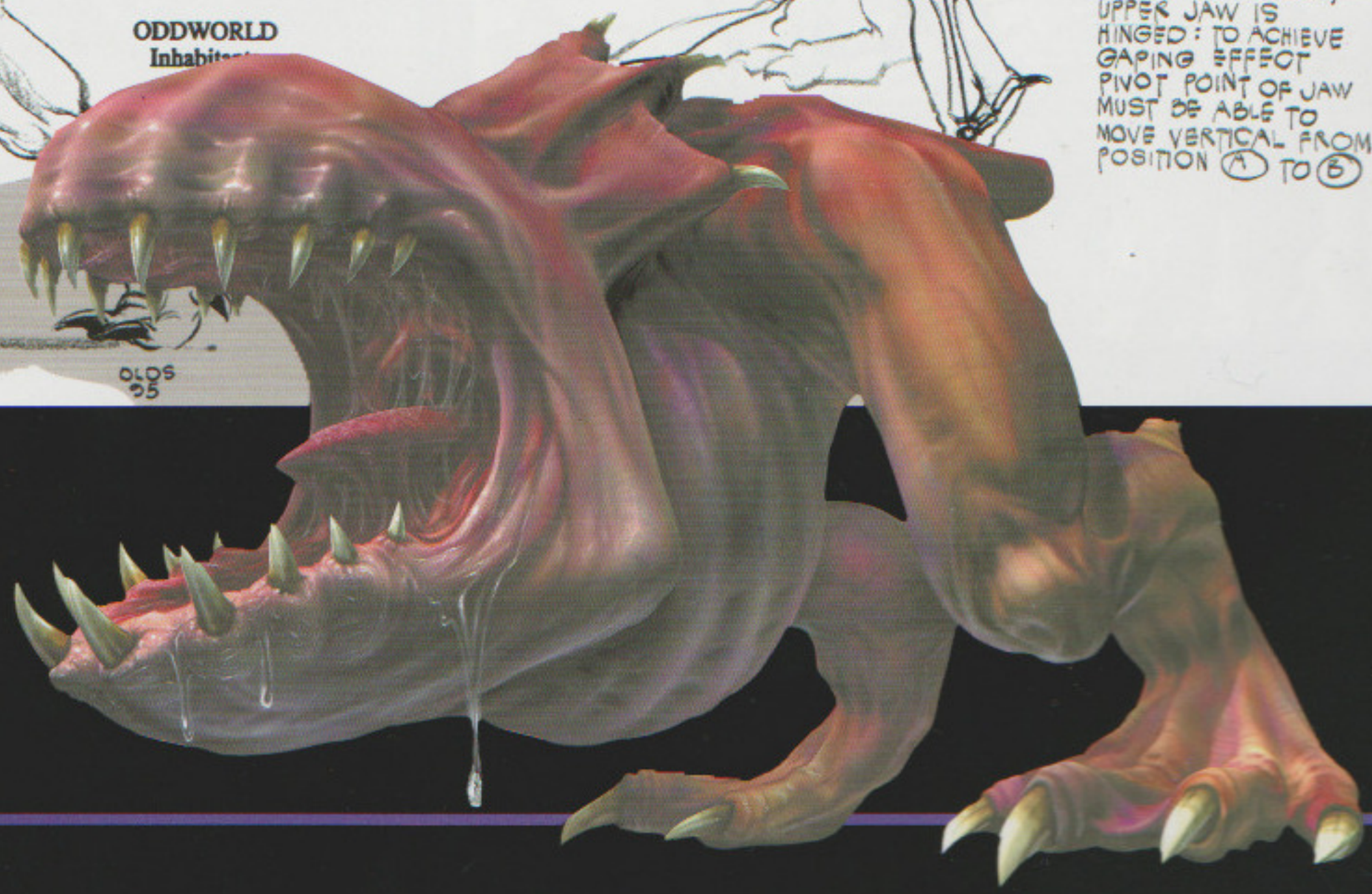
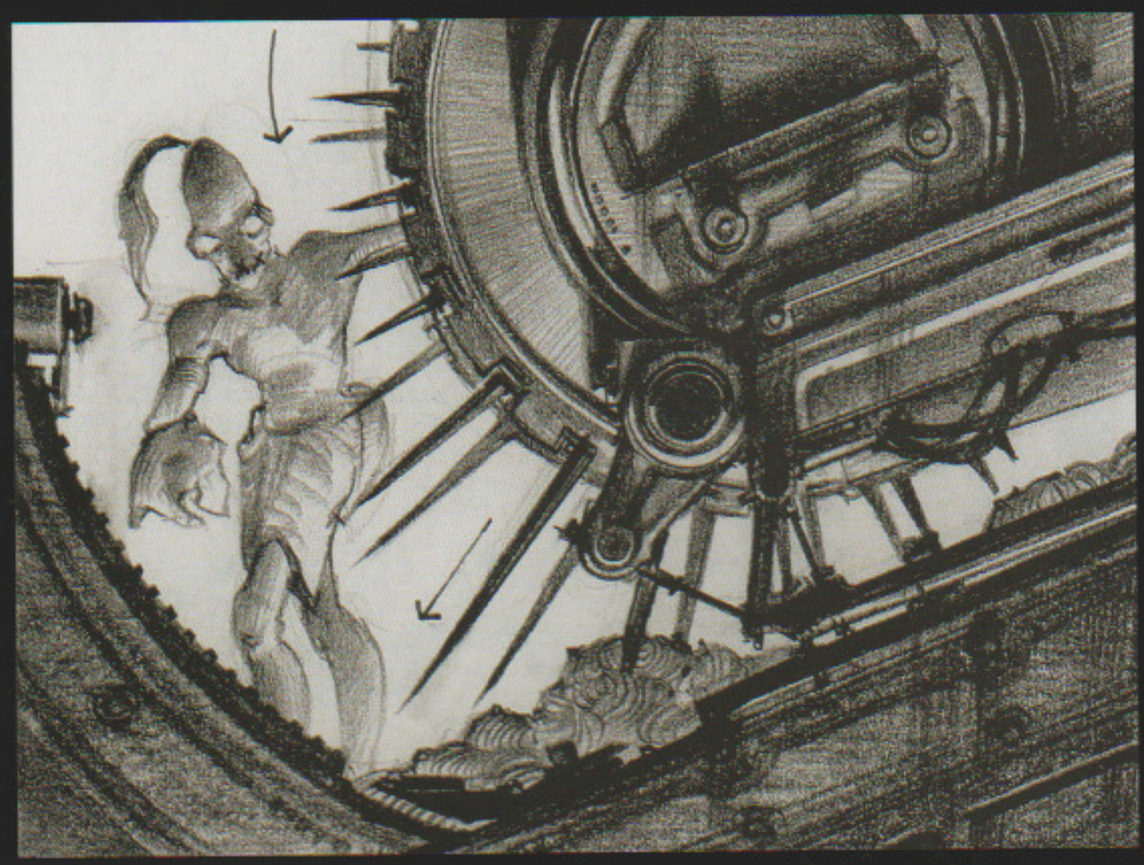
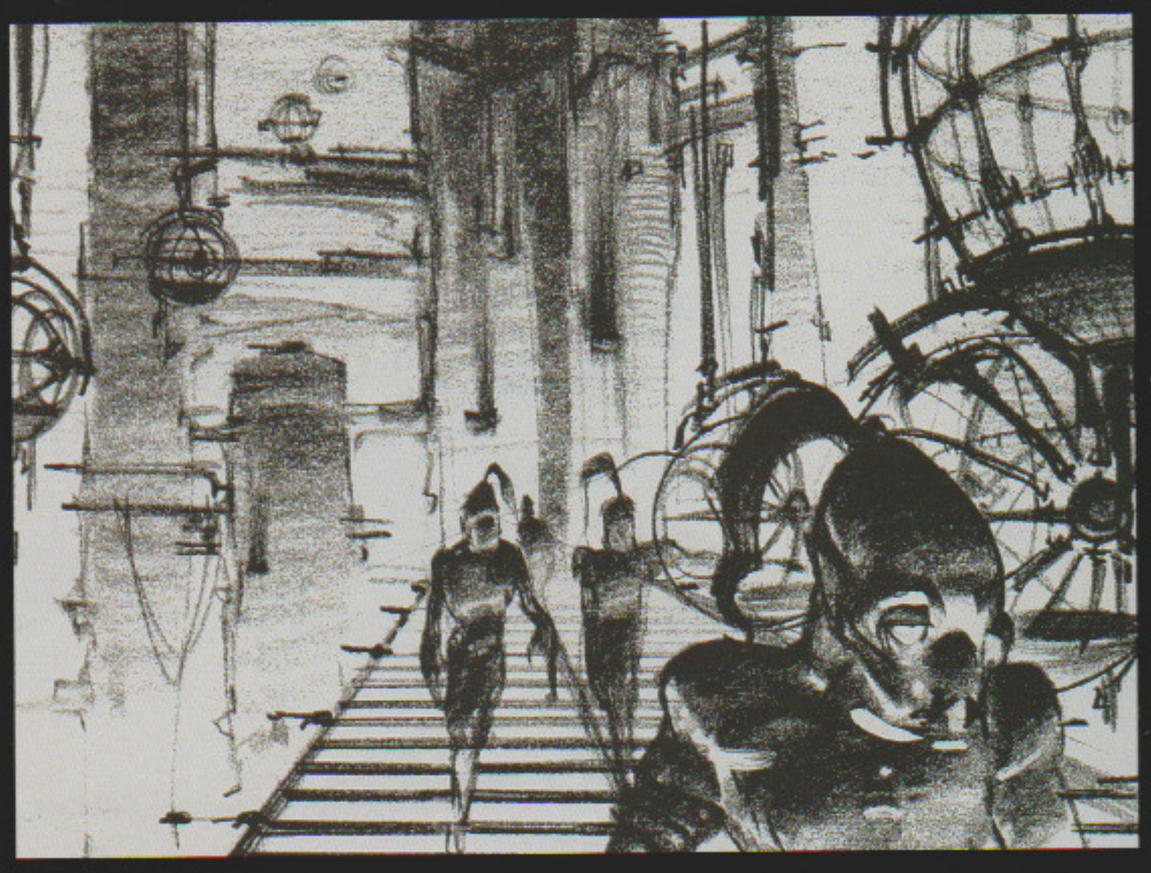
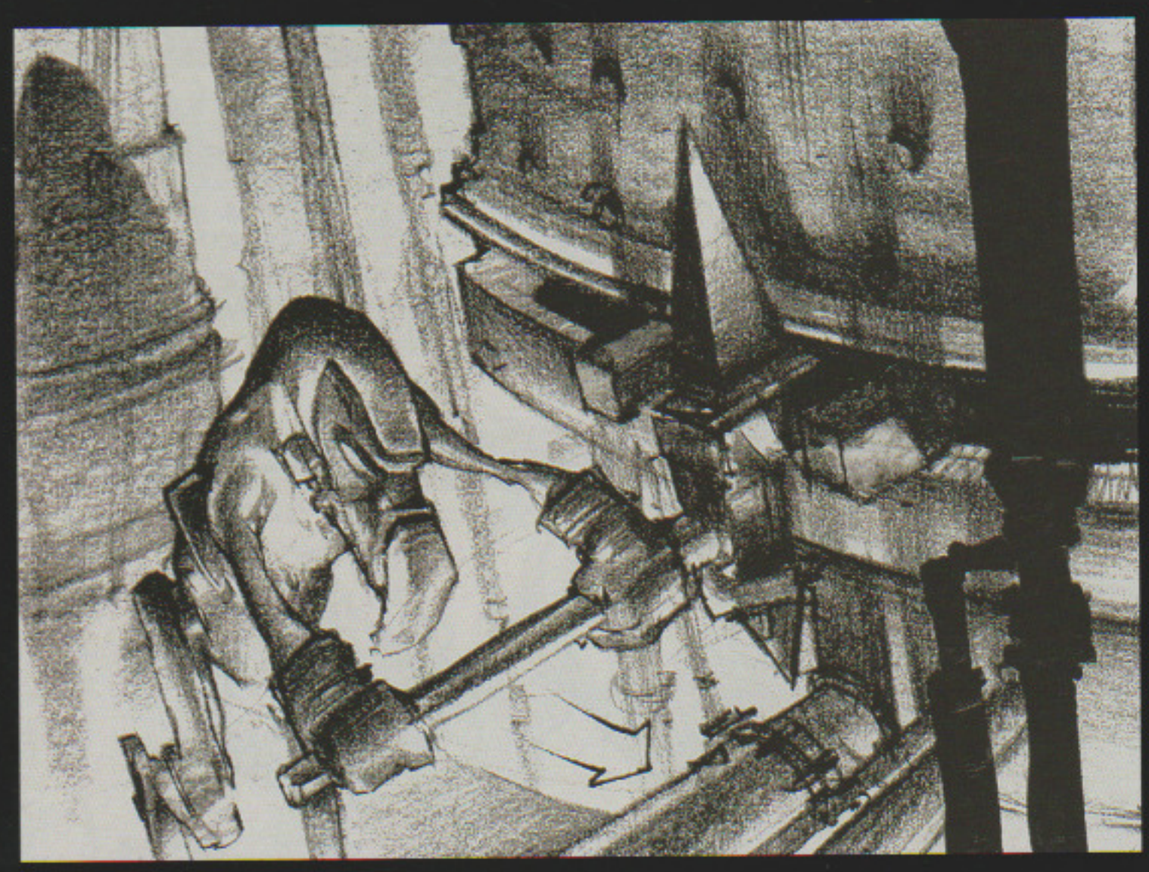
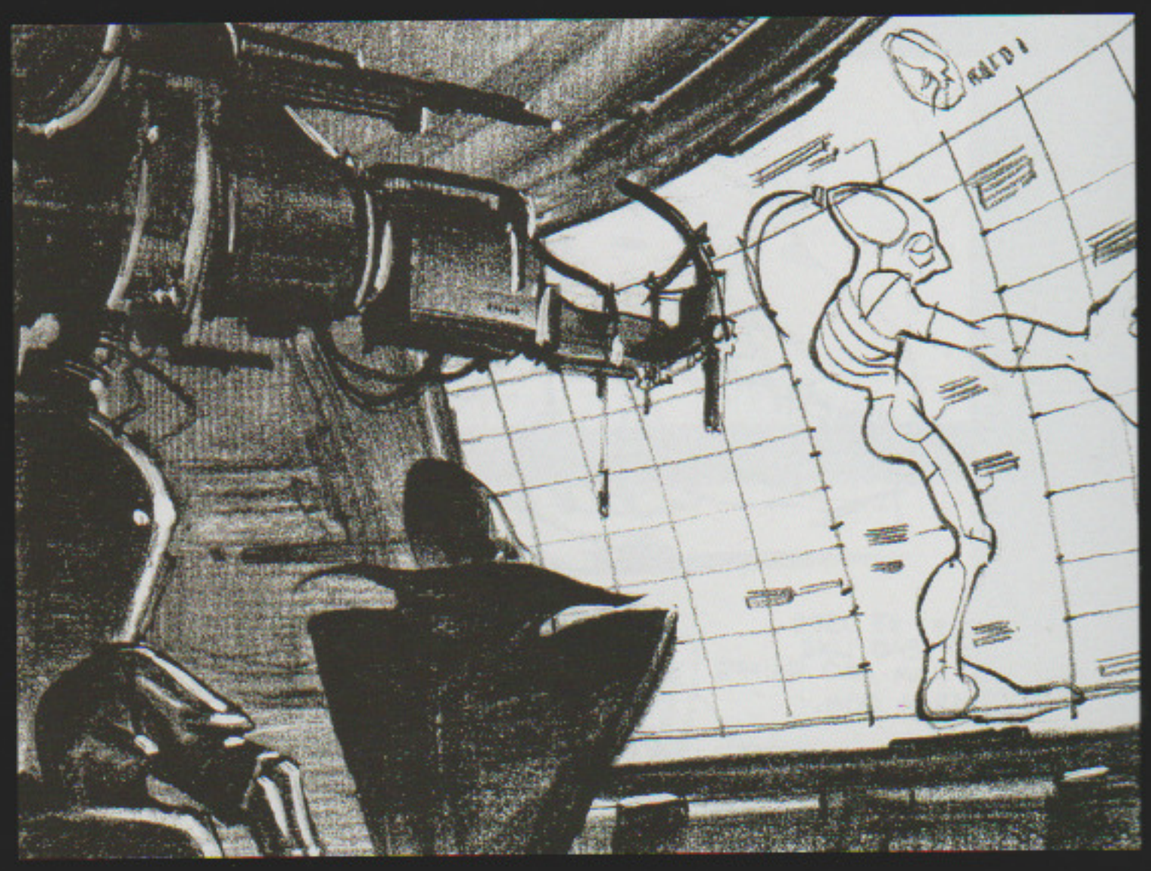
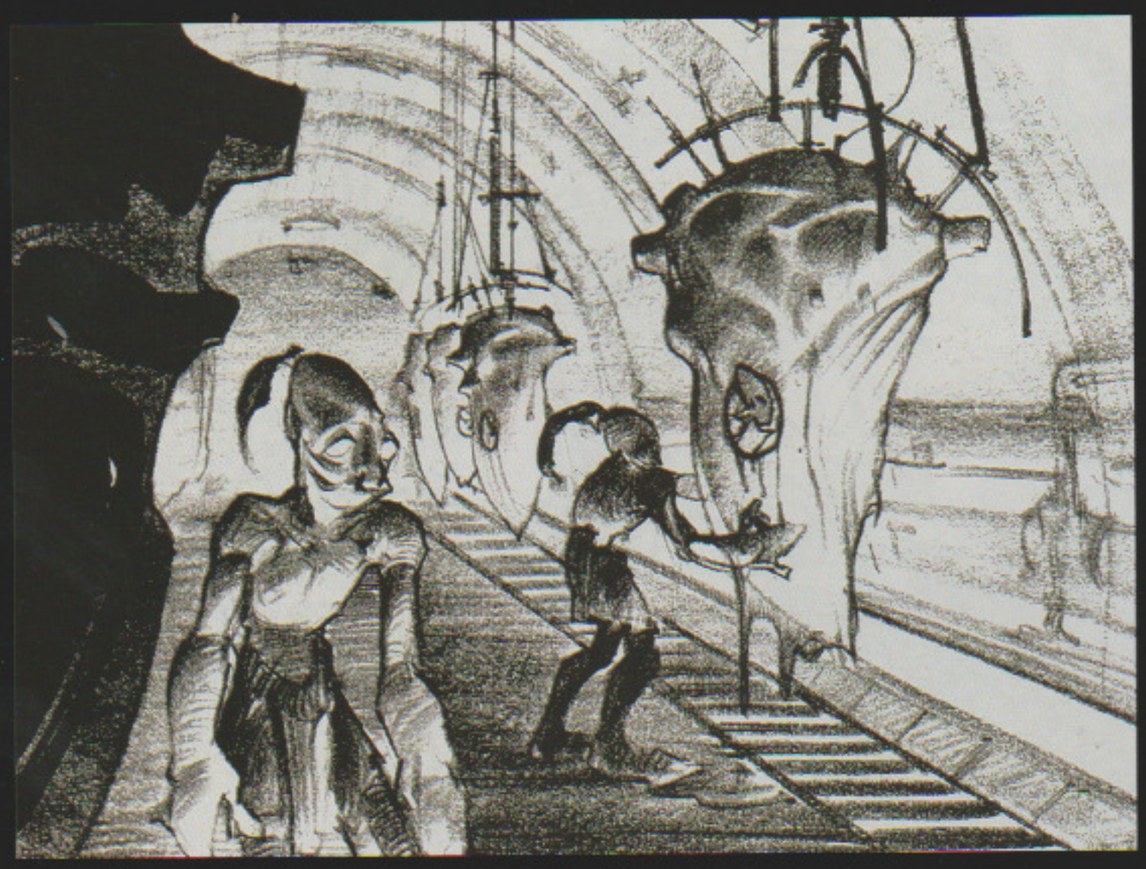


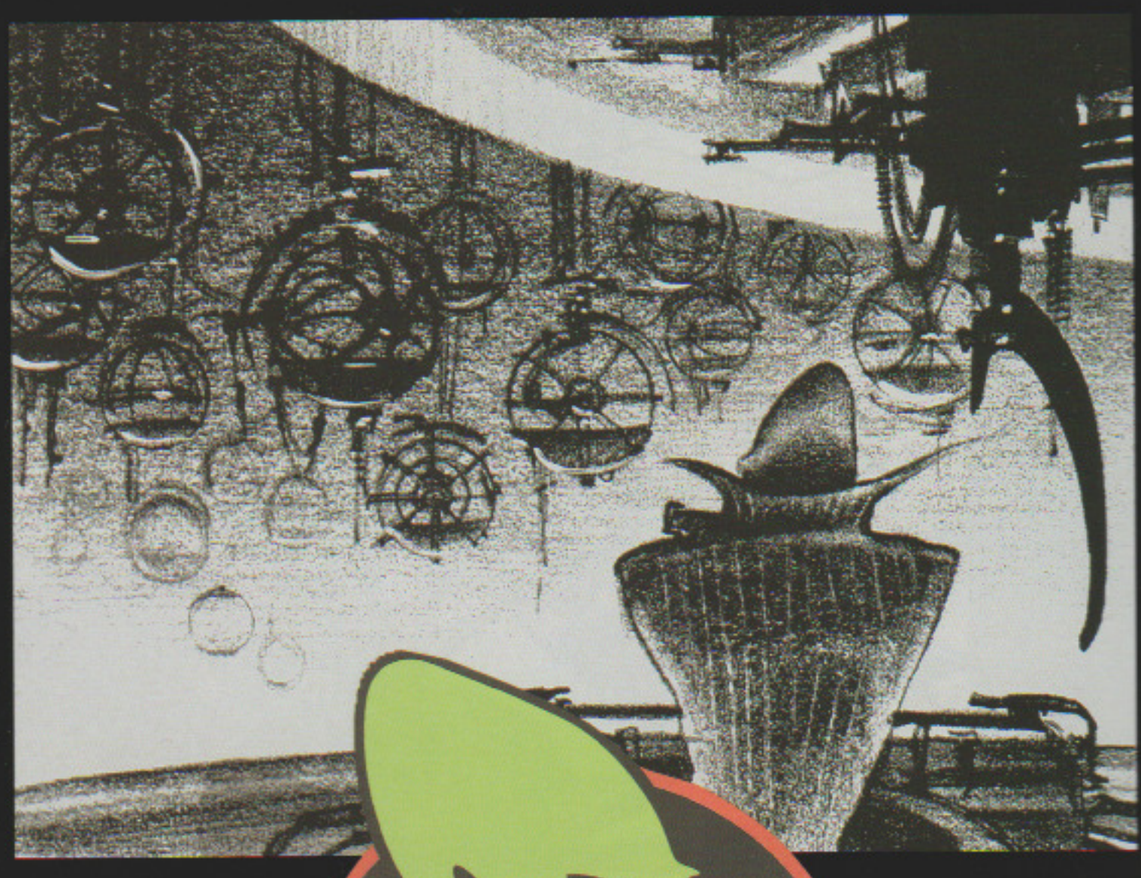








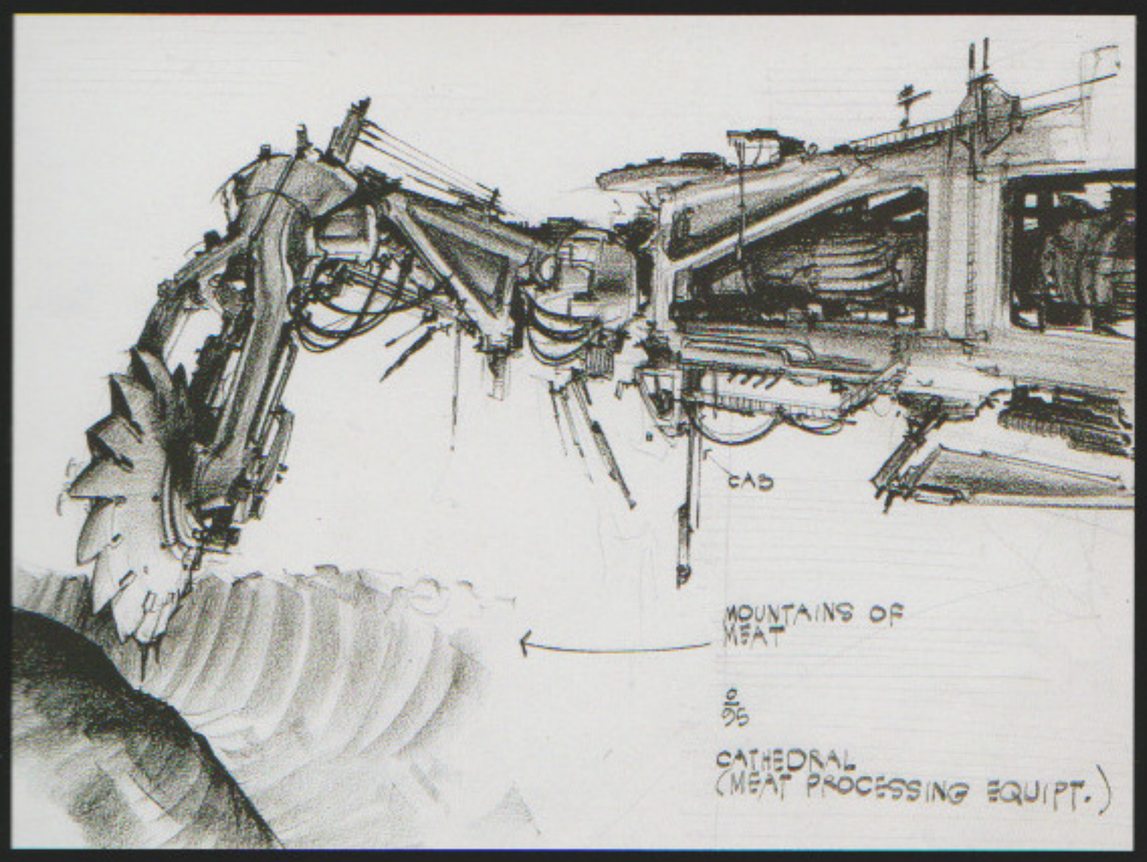


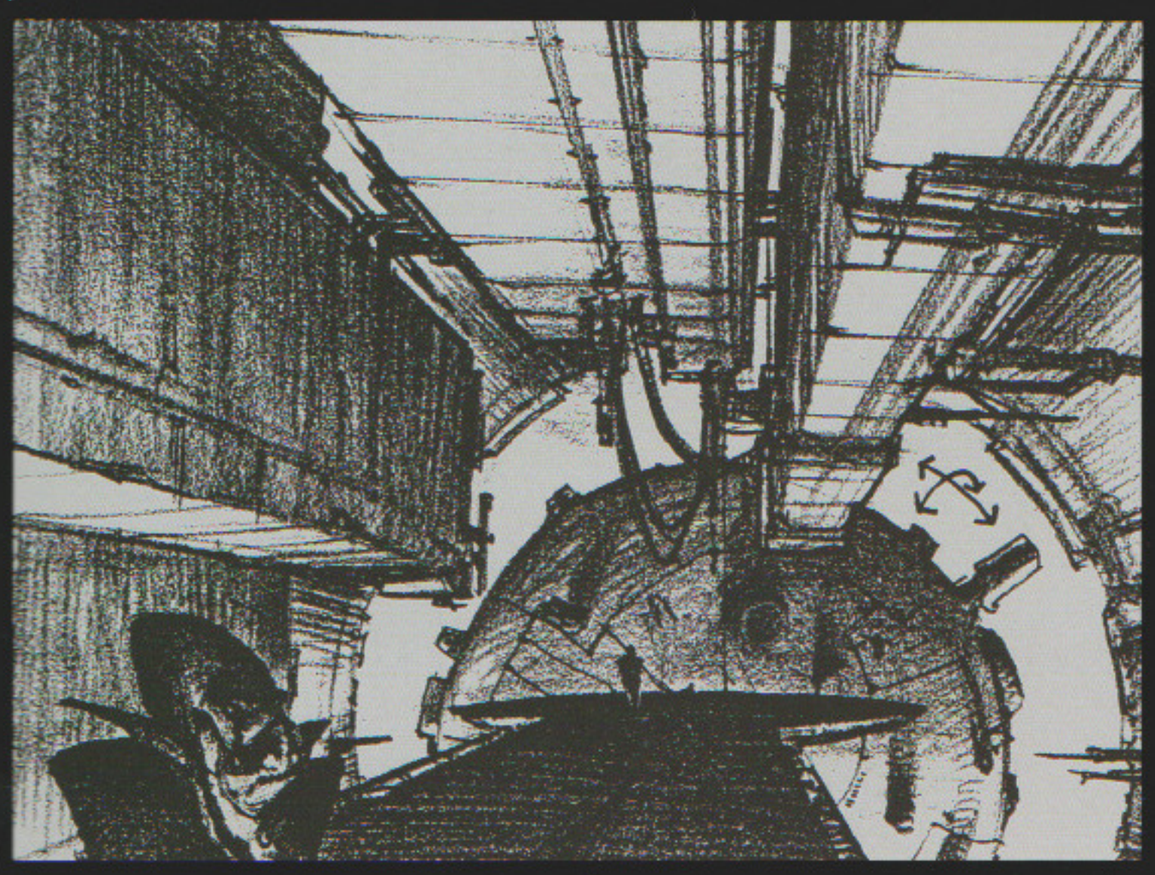


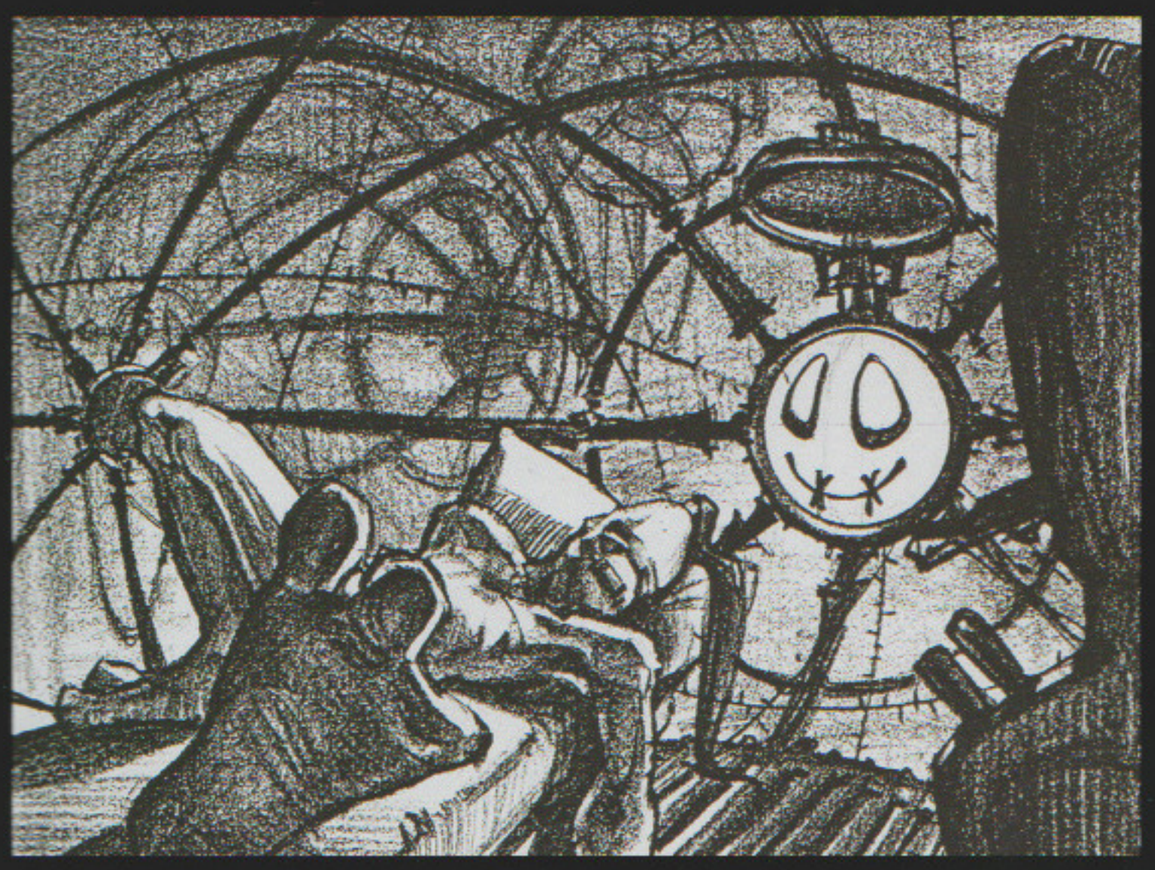
STORYBOARDS

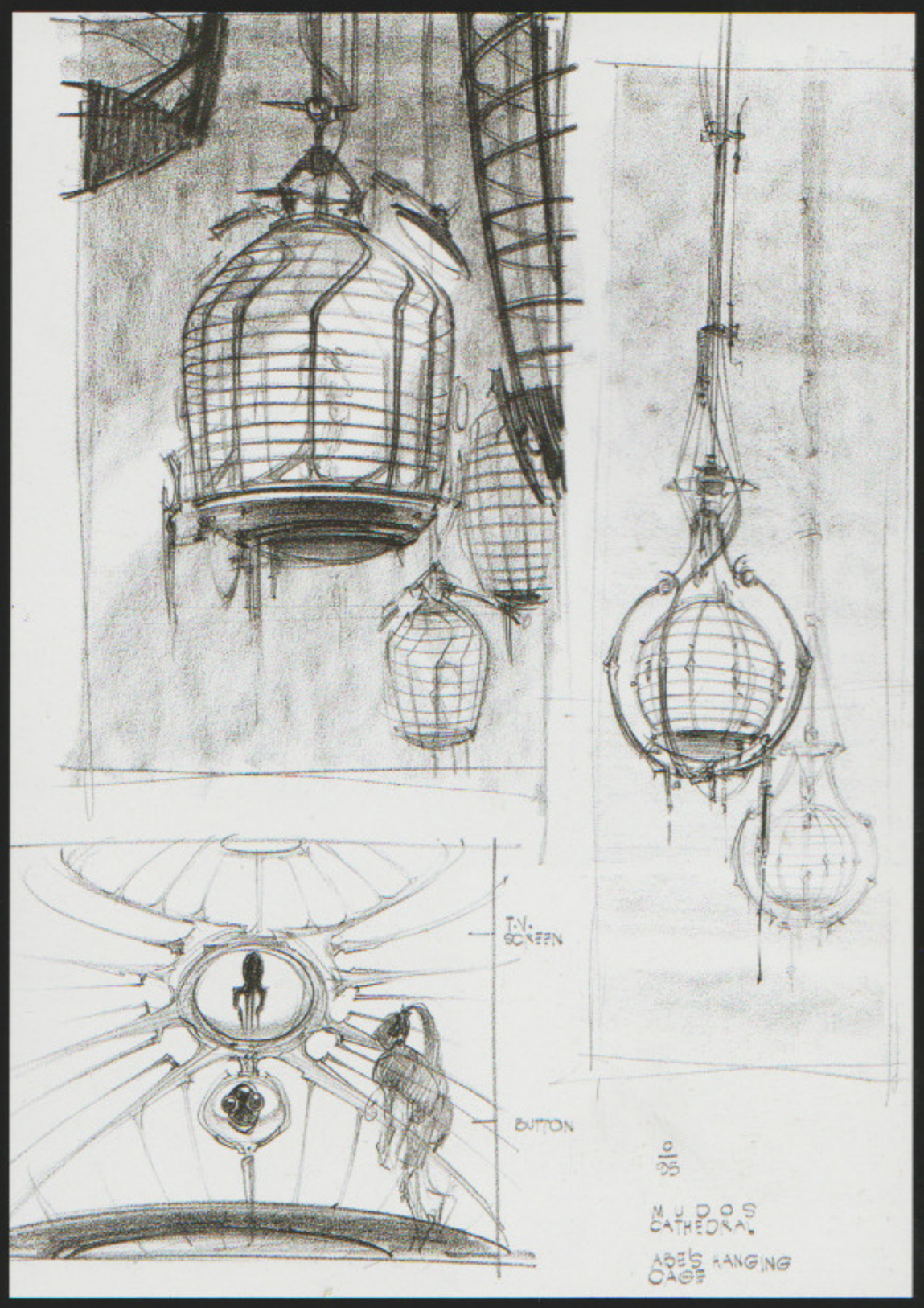
Movie moments advance Oddysee's sophisticated plot line even as they delight the ear and eye. Using production standards formerly displayed only in Hollywood productions, Oddworld's movie clips are far more than mere "cut scenes" or "splash art". Detailed storyboards were done to set the mood and look of Oddworld that would be visualized for the first time.

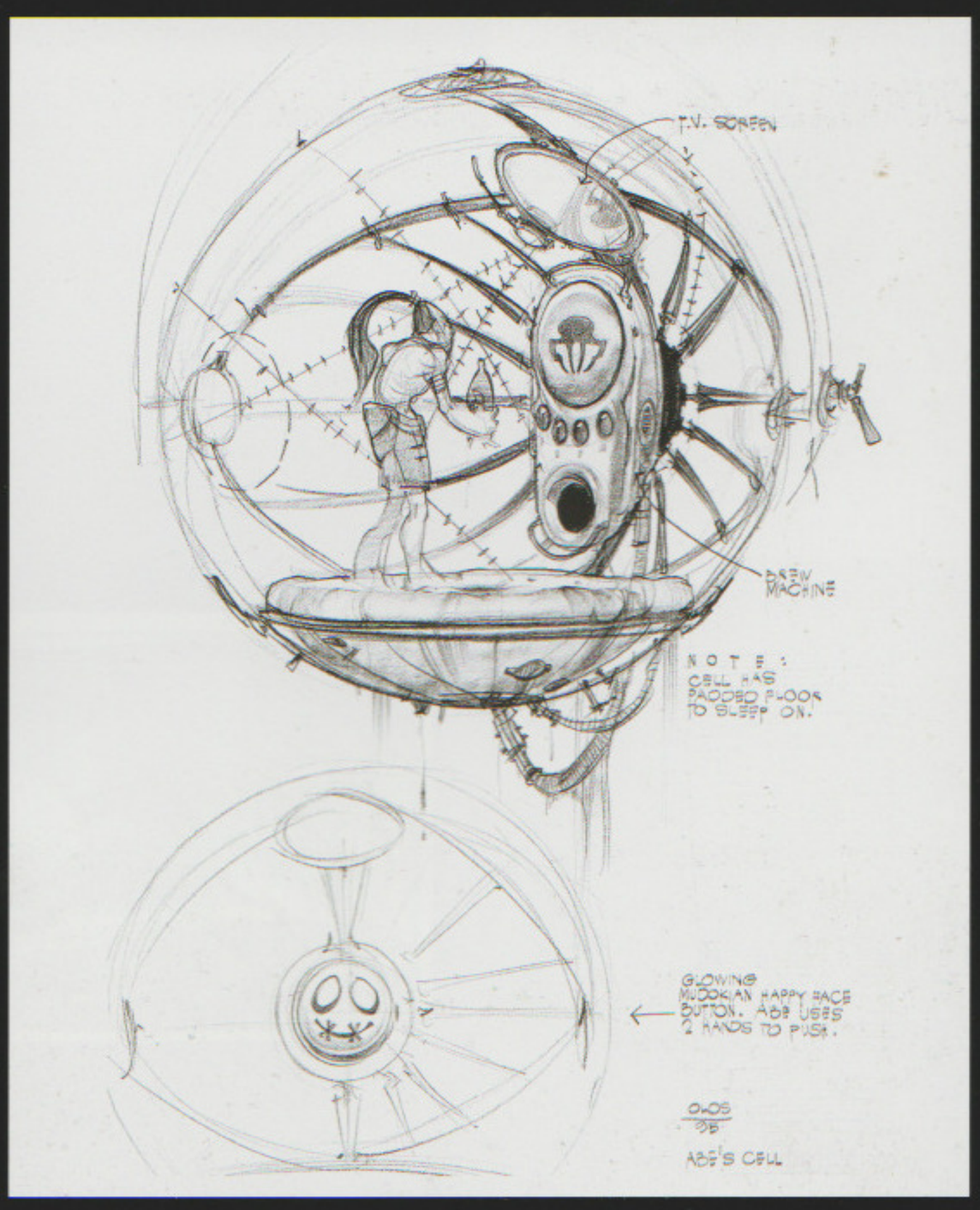
RUPTUREFARMS™







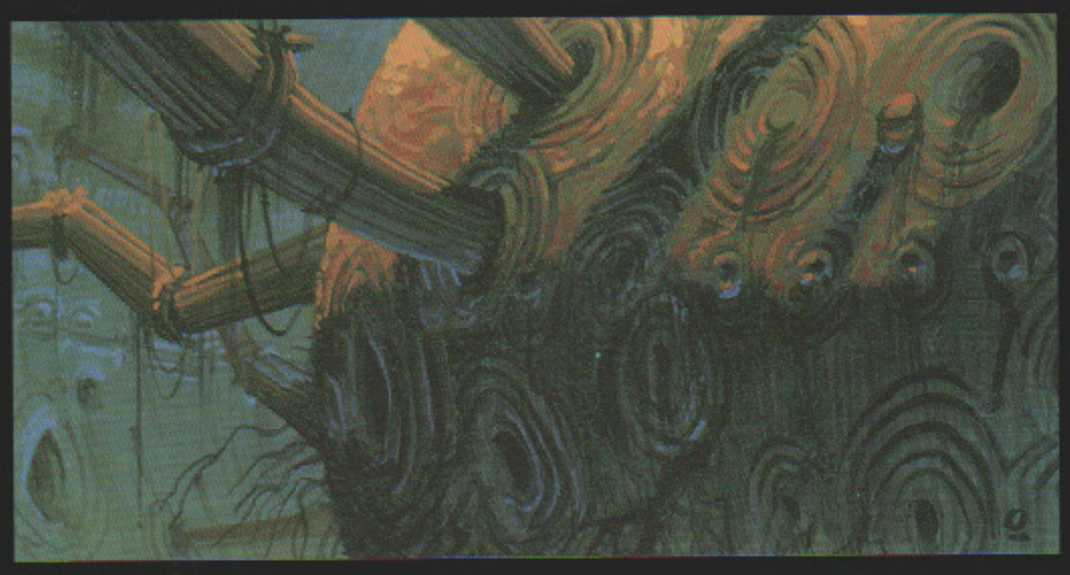


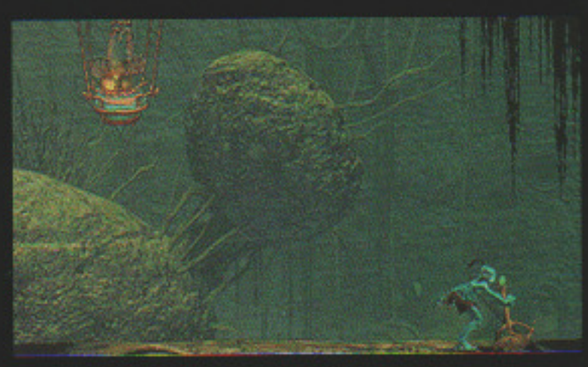


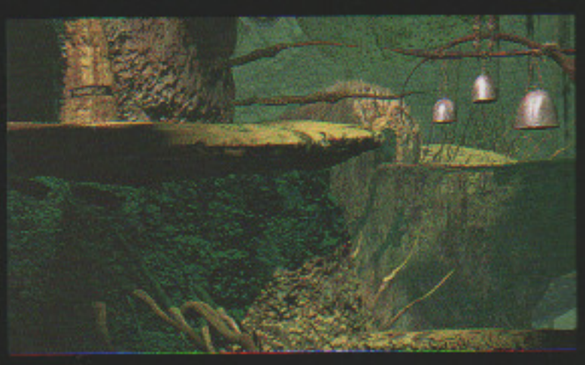
This spread: Storyboard sketches for the opening movie by Steven Olds.

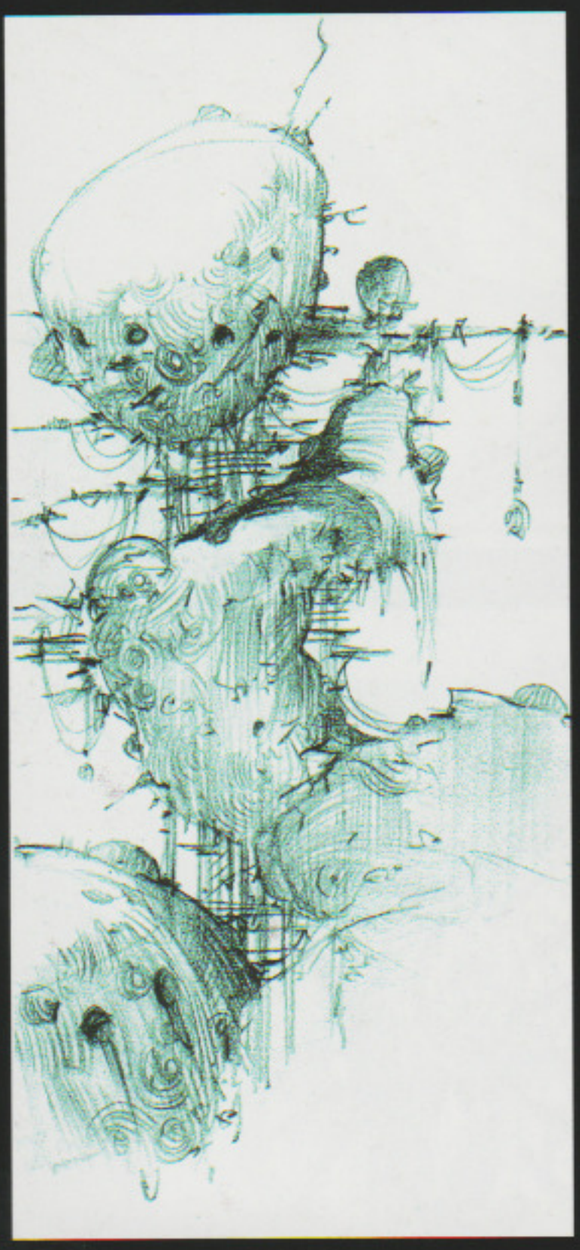
Above right: Concept sketches of Abe's sleeping pod by Steven Olds.

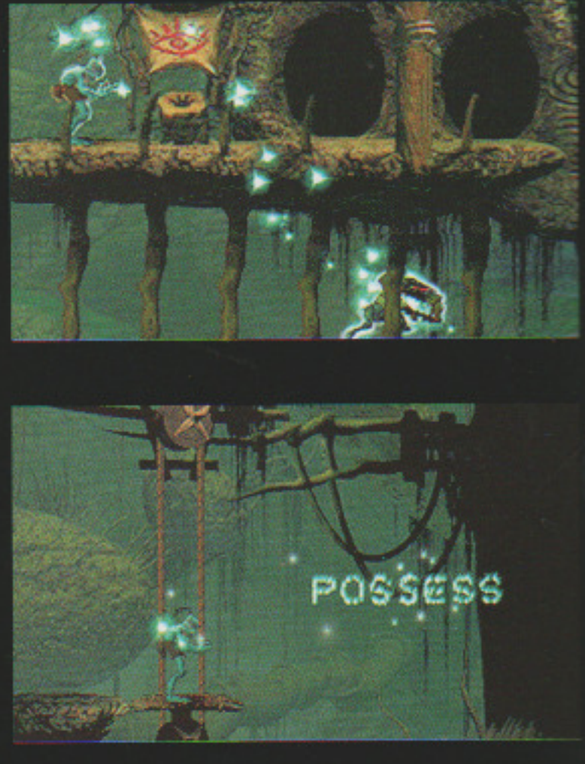
Opposite page: RuptureFarms logo design by Steven Olds.



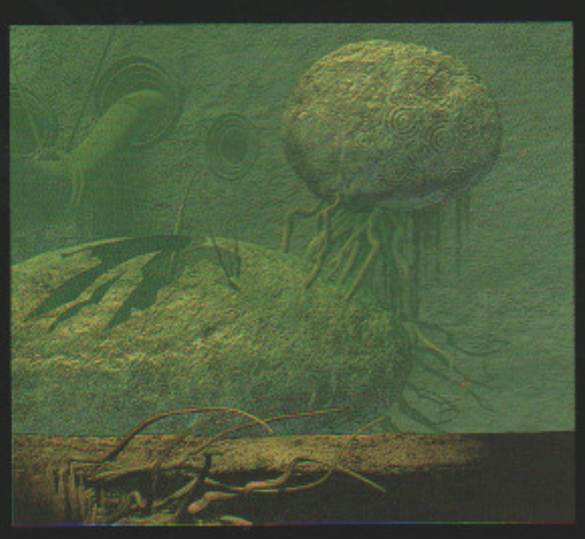


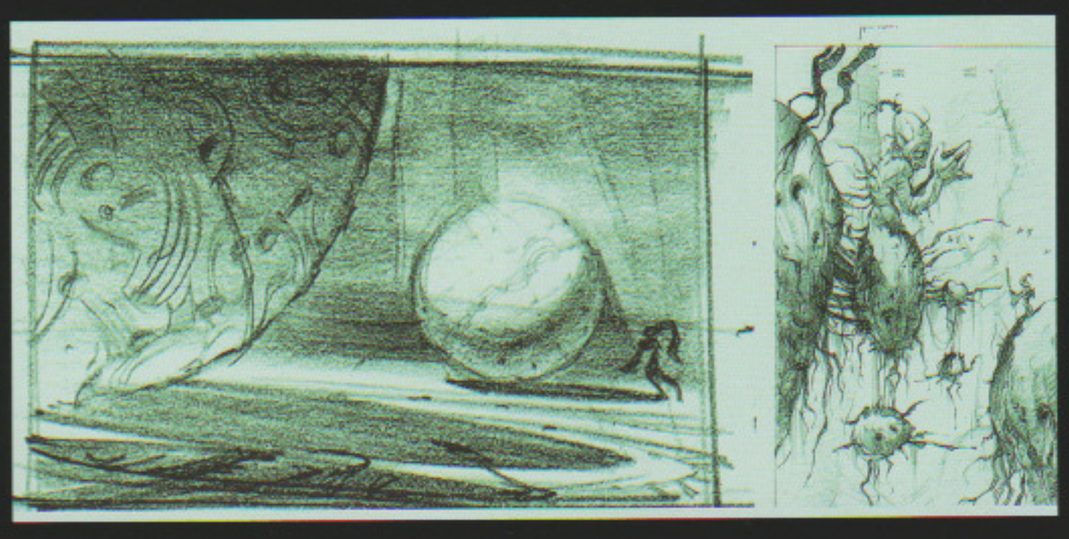






POSSESS



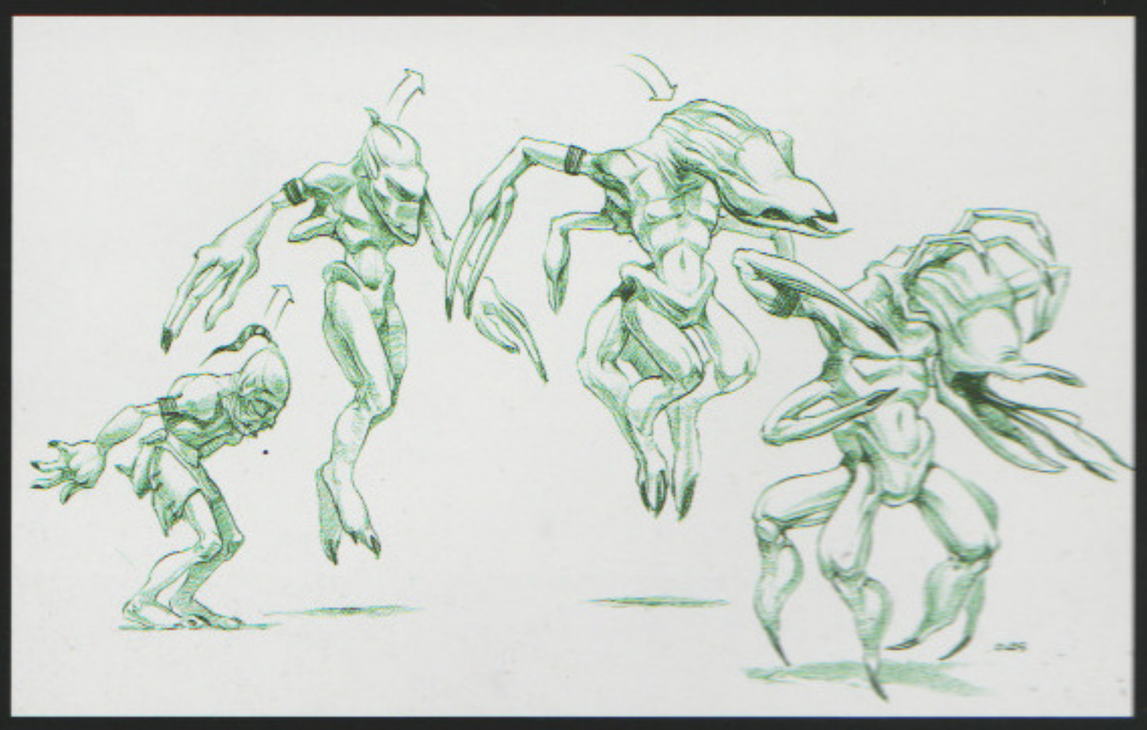


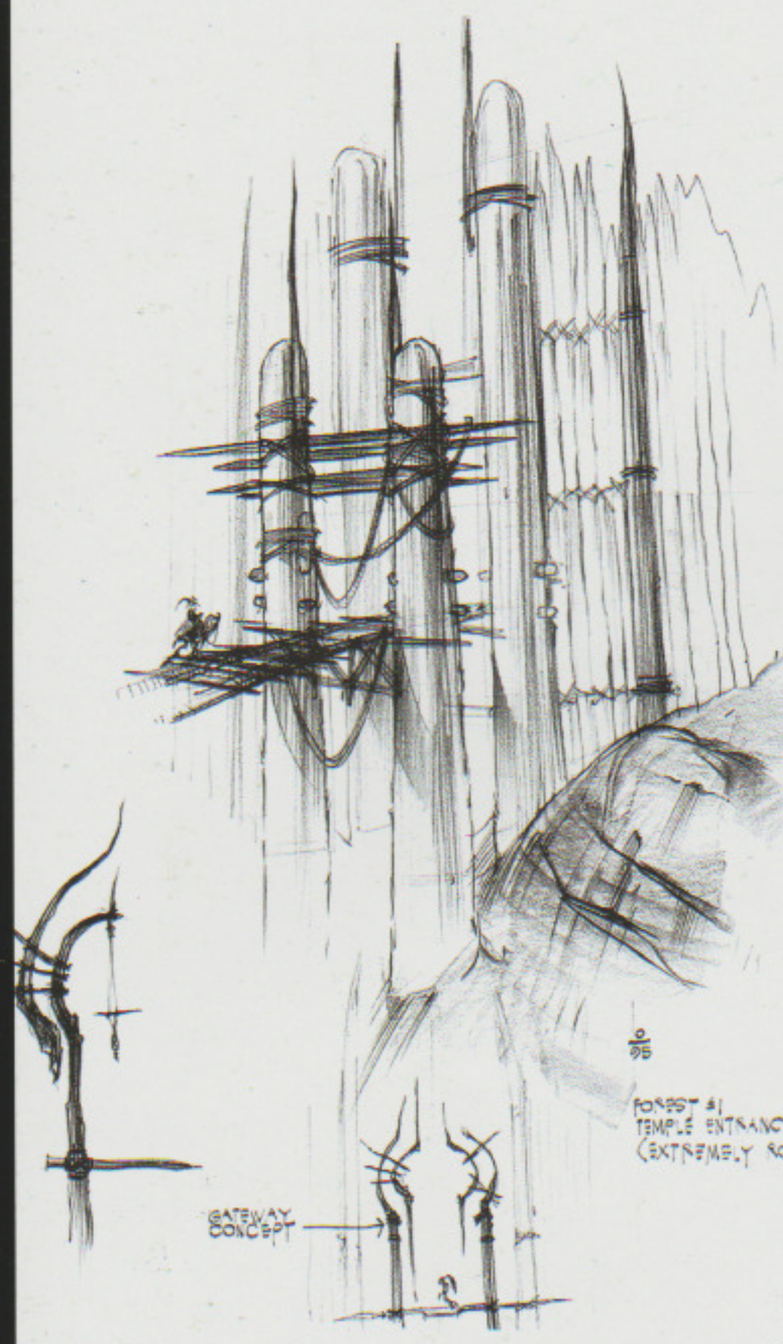
THE MONSAIC LINES

The Monsaic Lines are the unspoiled wilderlands of Mudos. The ancient Mudokon adorned their holy wilderness with rock art to tell the story of their people. Initiates of Mudokon cults and secret societies wandered the Monsaic Lines to discover their own souls and to learn the history of their culture. This sacred region is bereft of extensive population or powerful structures (such as Temples). Sligs rarely tread here. While the rock art covered structures are ancient, they have been carefully maintained by Native Mudokon and various holy personages (such as the Mudokon Shaman). The superstructure consists of a huge root system that supports the land masses. There is a large reservoir under Monsaic Hidden which accounts for the moss-covered stone and wood. Deep within the caverns is a holy chamber known as the Monsaic Sanctum. It's where freed Mudokons are safe-housed. They are brought here to regain their spiritualism and get in touch with nature. Mudokons can be seen chanting and meditating in peace similar to Buddhist monks.

The embodiment of the spirit of the sacred beasts of Oddworld, the Shrykull is a divine creature of vengeance that enters the souls of Mudokons completing the Shaman's quest. The Shrykull stands outside the cycle of life. It is a dualistic god: creation/destruction, fear/love. Abe becomes a Shrykull for the first time once he receives the two hand scars from the Shaman BigFace.

Opposite page: Environmental concept sketches and color painting of the Monsaic Lines by Steven Olds.
Opposite page, left column: Game screens from the level.
Above: Massive rock statues of praying Mudokons guard the entrance to Monsaic Lines. Matte painting by Farzad Varahramyan.
Below: Concept sketch of Abe to Shrykull transformation by Steven Olds.

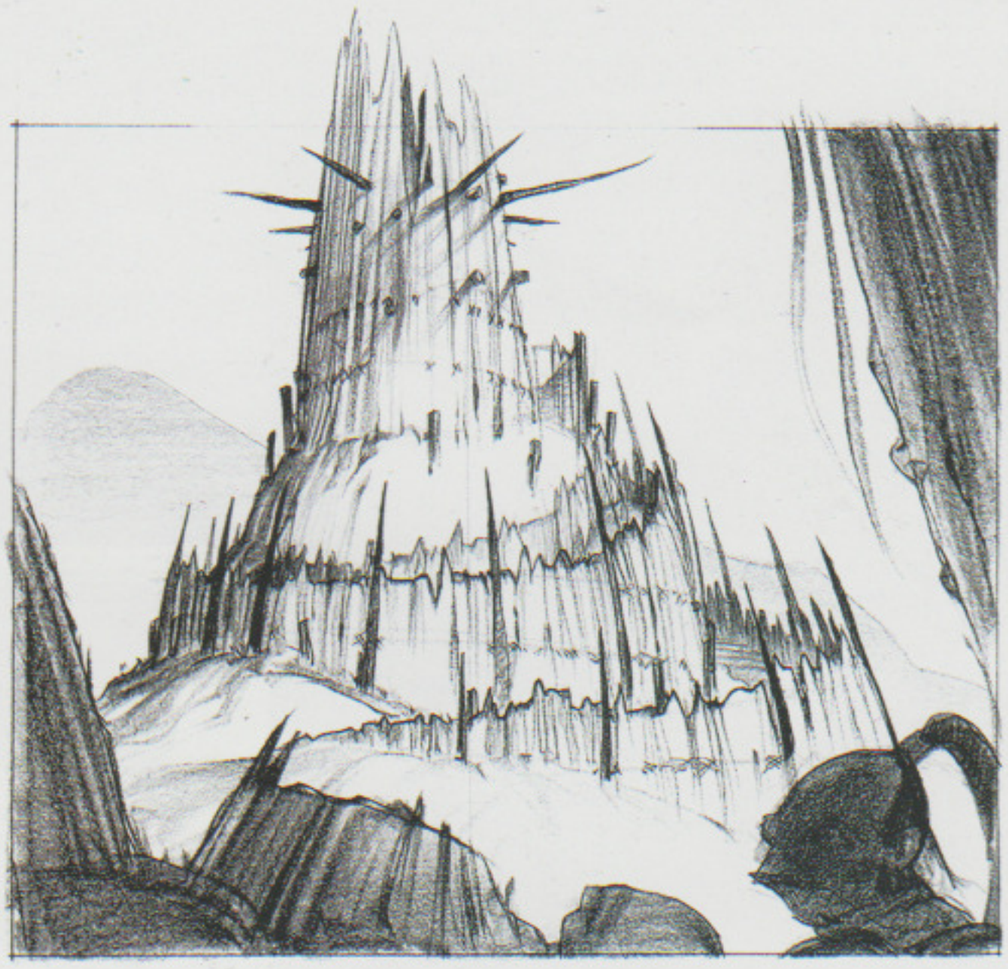




FOREST #1
TEMPLE ENTRANCE.
(EXTREMELY ROUGH)

FOREST #1
[TEMPLE ENTRANCE
PATH 5 CAM 4]

FOREST #1
(OUTSIDE)
WINDMILL

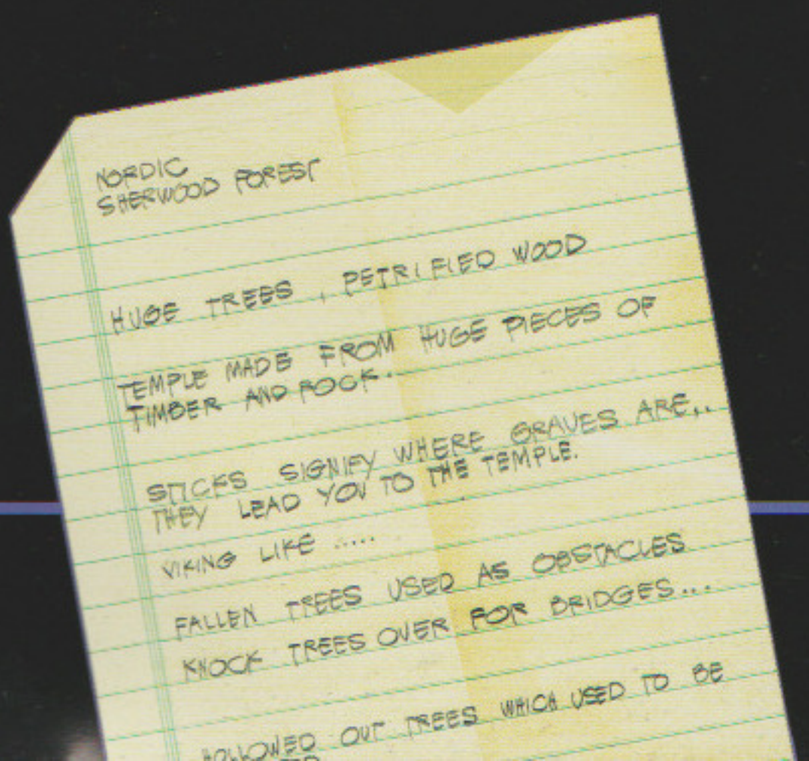


THE PARAMONIAN TEMPLE

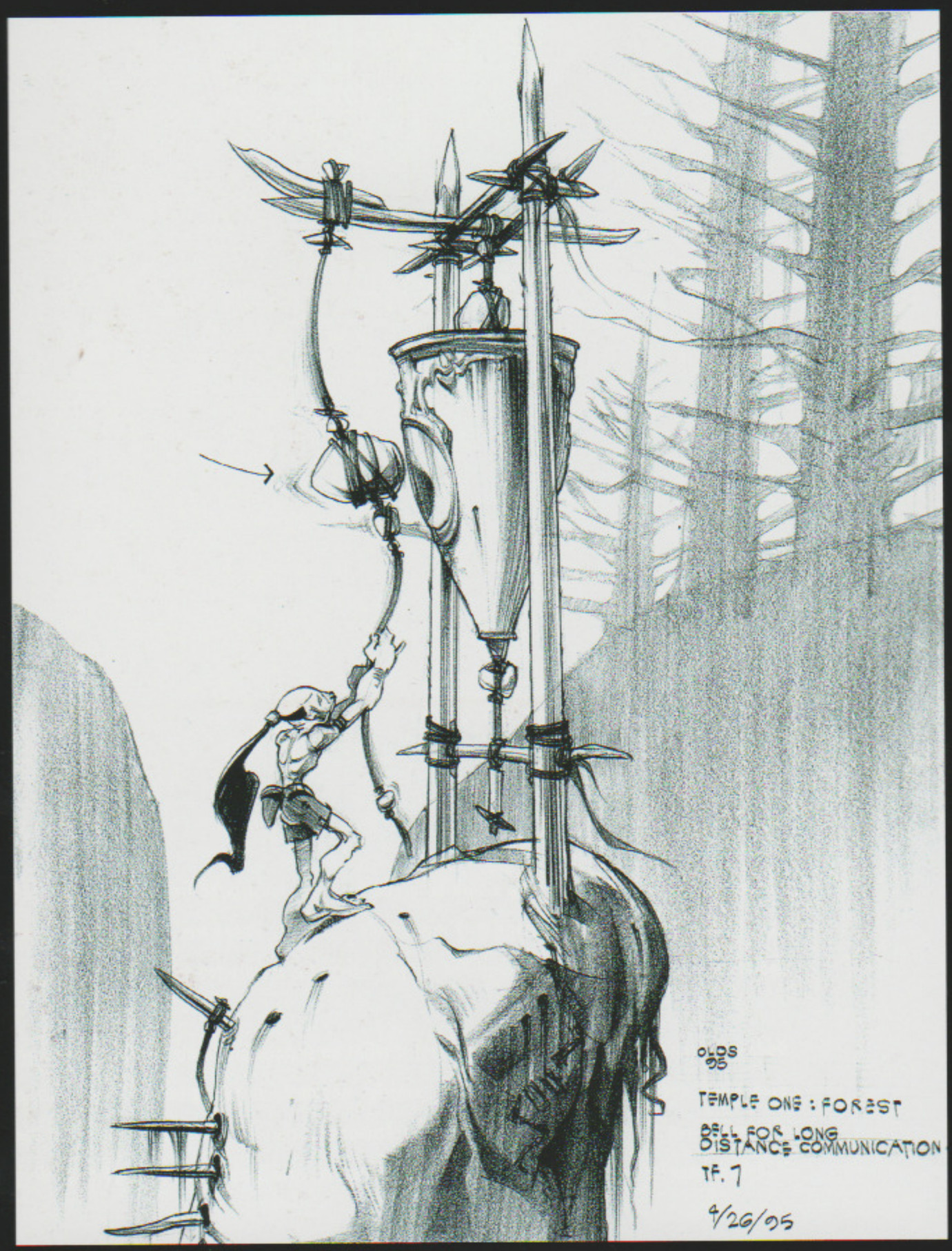
The massive forest temple sits atop a rock base and is mainly constructed from gigantic petrified wood timbers tied together with large thick ropes made from vines. Round tree poles act as columns and are decorated with ornate carvings. The temple entrance is constructed with the largest trees.

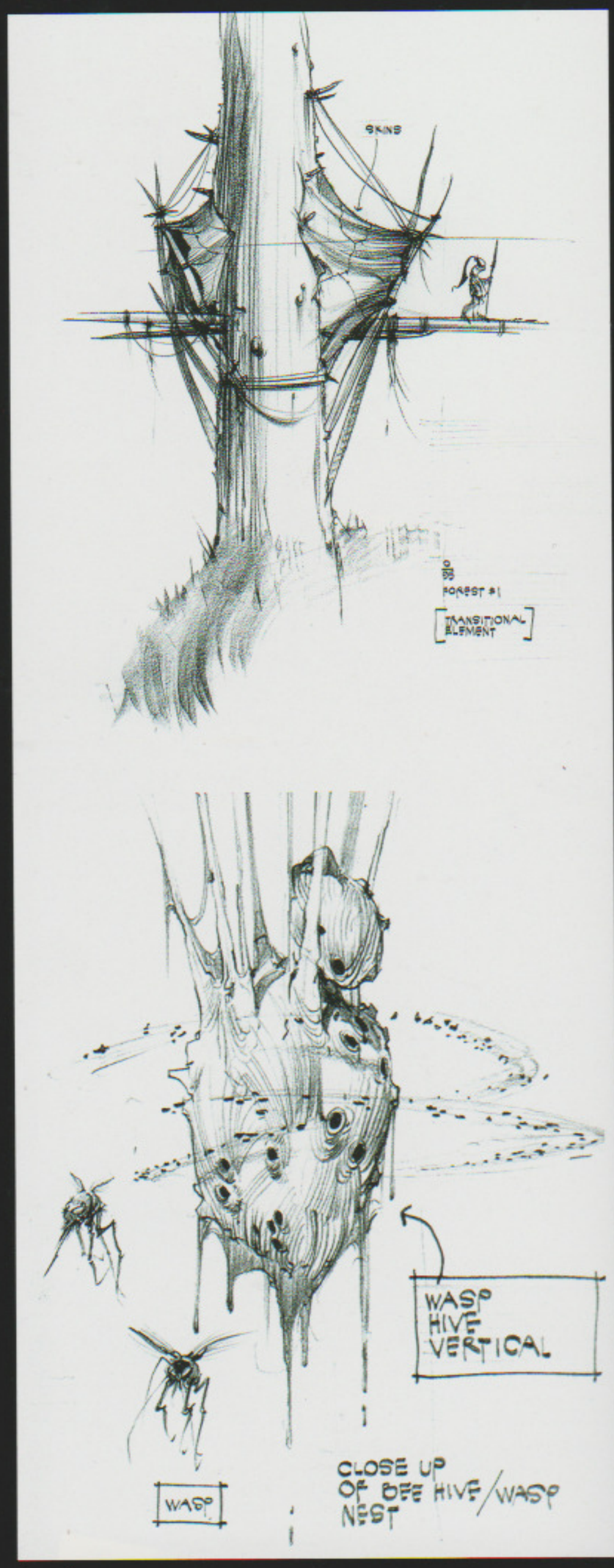
Mudokon technology is "primitive" only in that it relies on sustainable resources. Psychic energy, wind, water, and muscle power their machines, vehicles, and facilities, taking care to never leverage a resource that cannot be renewed. Mudokon craftsmanship can be quite advanced, even if the Mudokons have lost the knowledge that once let them rear massive temples and build world-girdling well systems.

Opposite page: Concept drawings of the temple, windmill, and props by Steven Olds.
Above: CG rendered model of the Forest Temple.



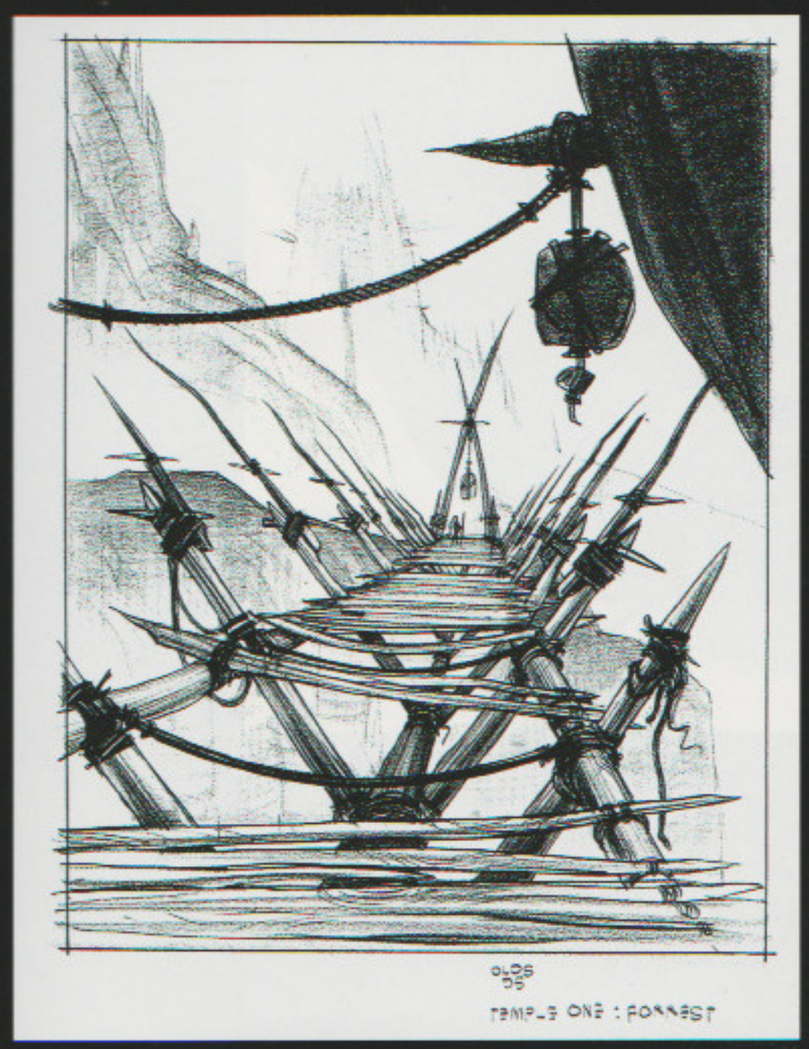
Production design notes for the Forest level. The forest was later renamed Paramonia.





PARAMONIA - The Forest

Bridges made from timber and tied with vines connect land masses together. Pipes are made from thick prehistoric skins sewn together with huge leather staples. Hollowed-out trees are also used as bridges and ladders. These pipes are waterways that flow from the Monsaic wells. The rough texture of the skins is similar to reptiles and dinosaurs. These skins are also used for various flags, windmills, and covers for tunnel entrances.



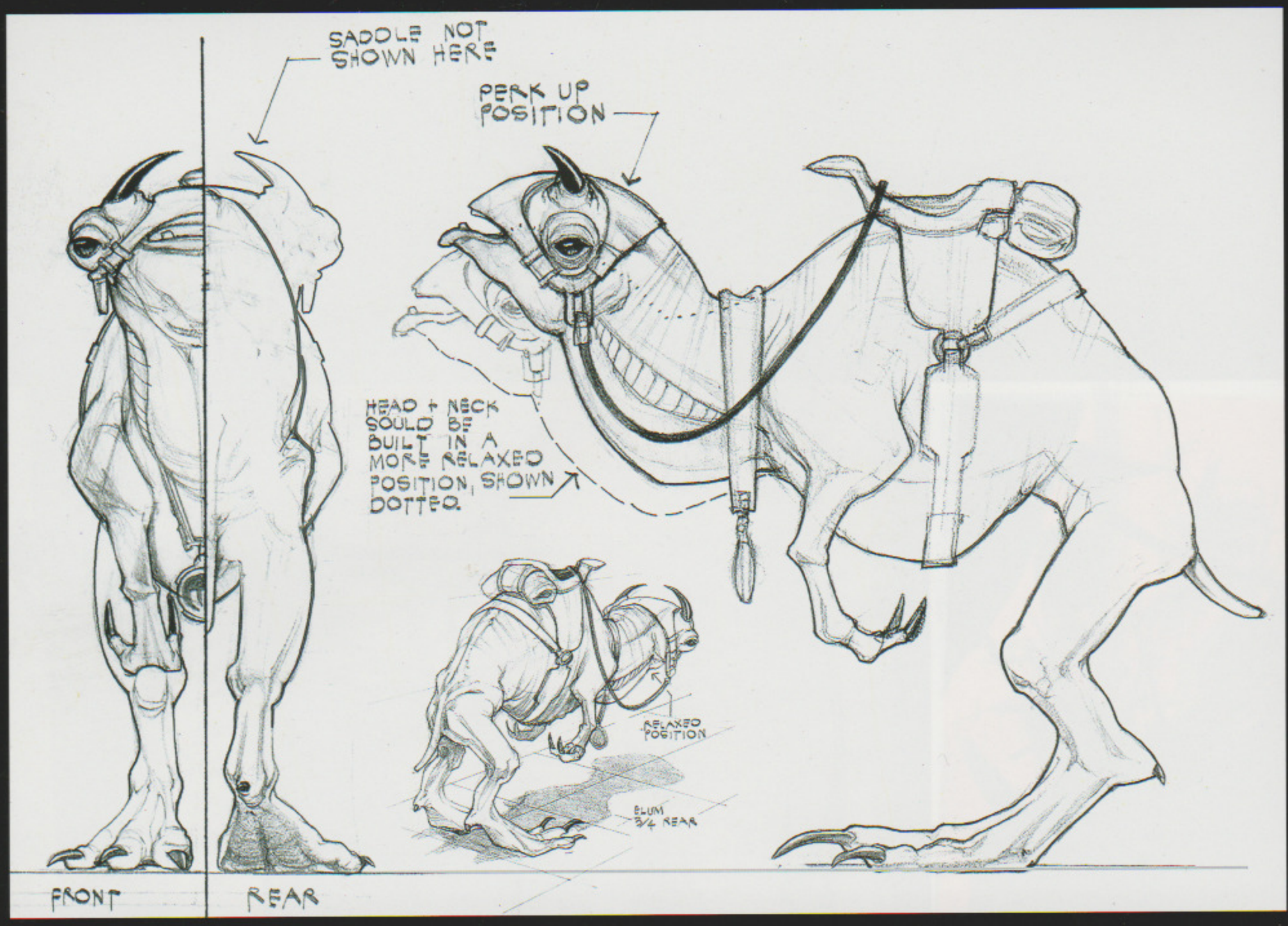
Opposite page, top: Game screens from the forest level.

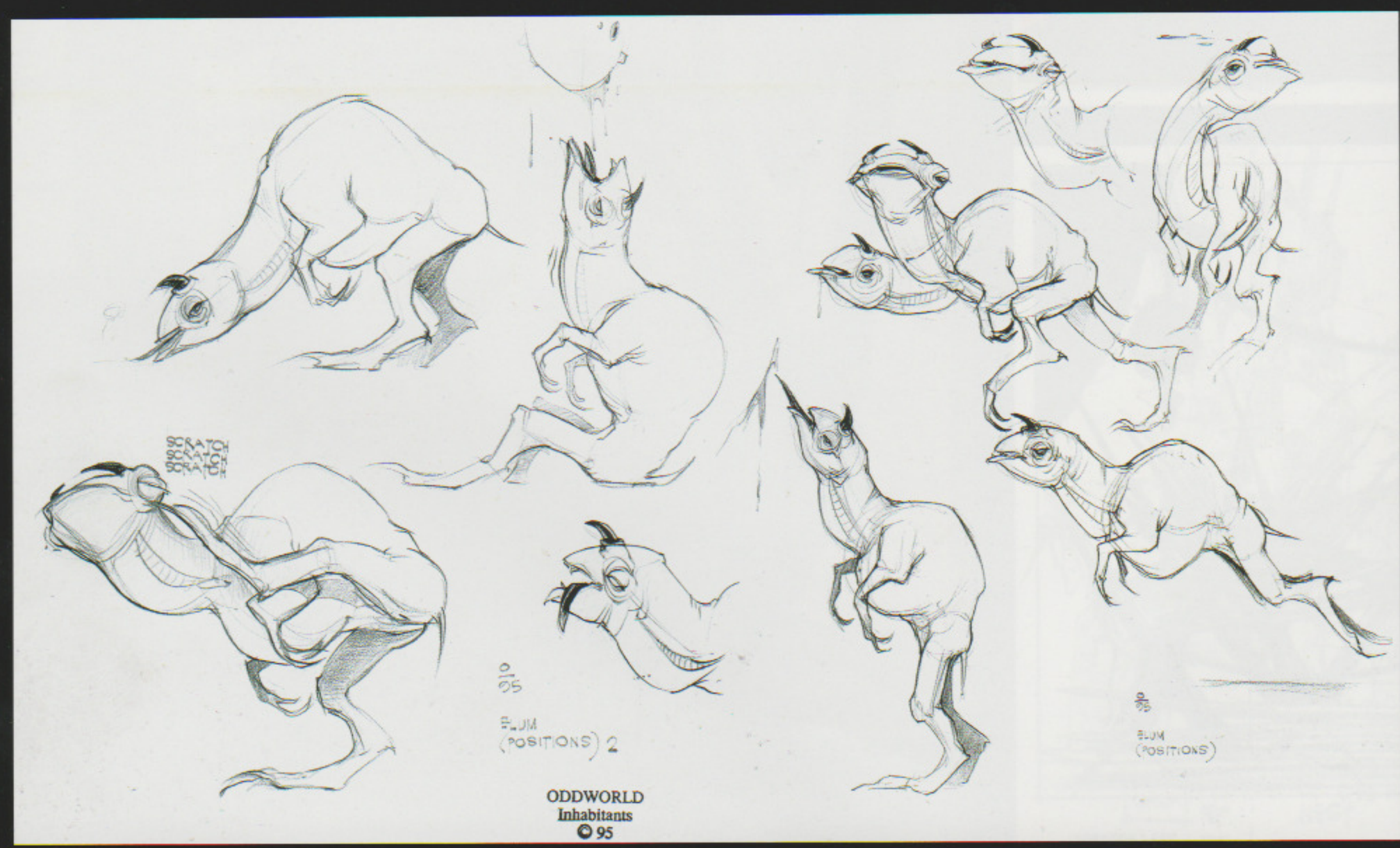
Opposite page, left: Concept sketch of the Elum bell.

Opposite page, right: Concept sketch of a transitional passage way and beehive with honey.

Above: Color studies for the forest level.

This spread: All sketches and color studies by Steven Olds.



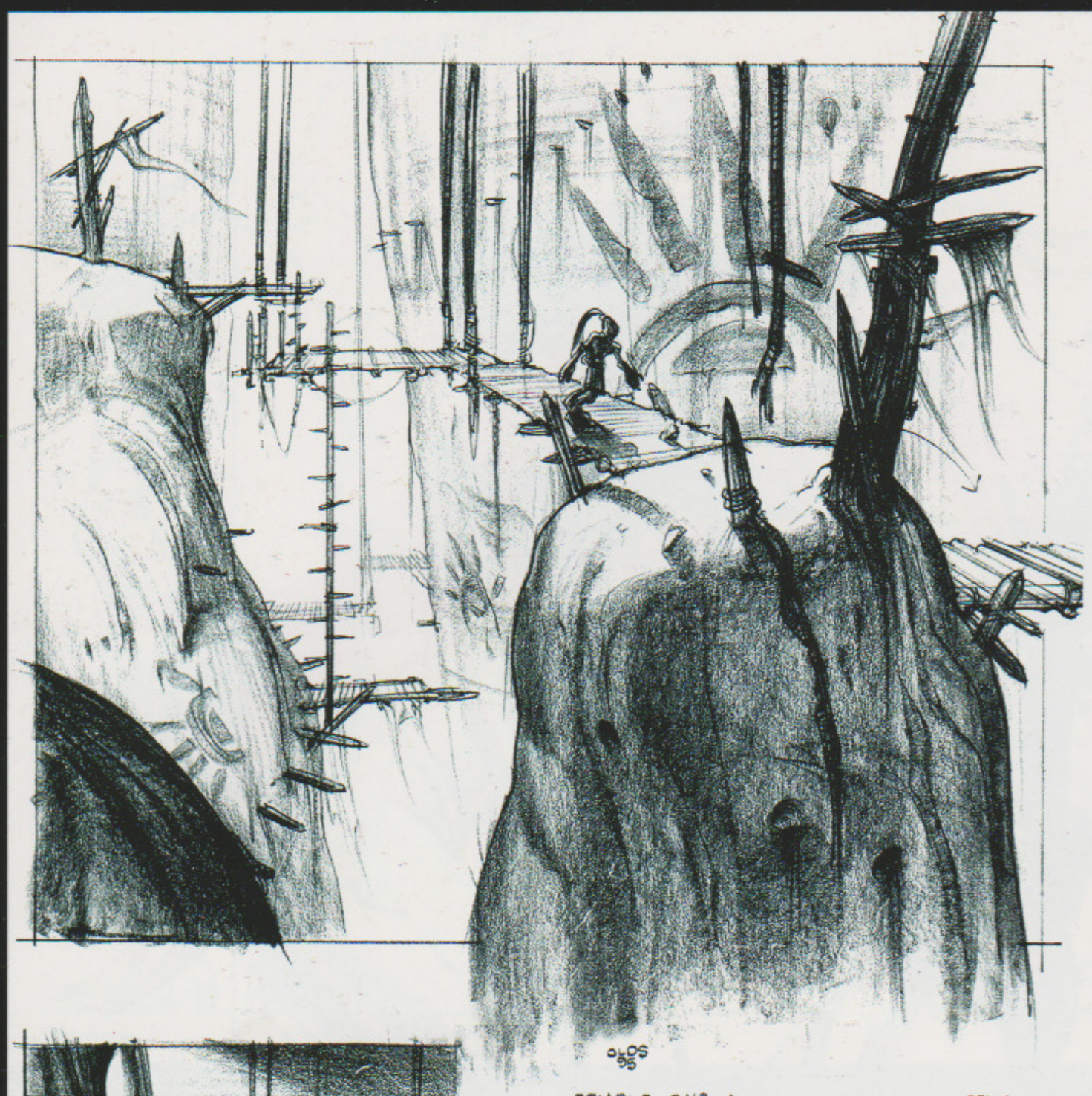


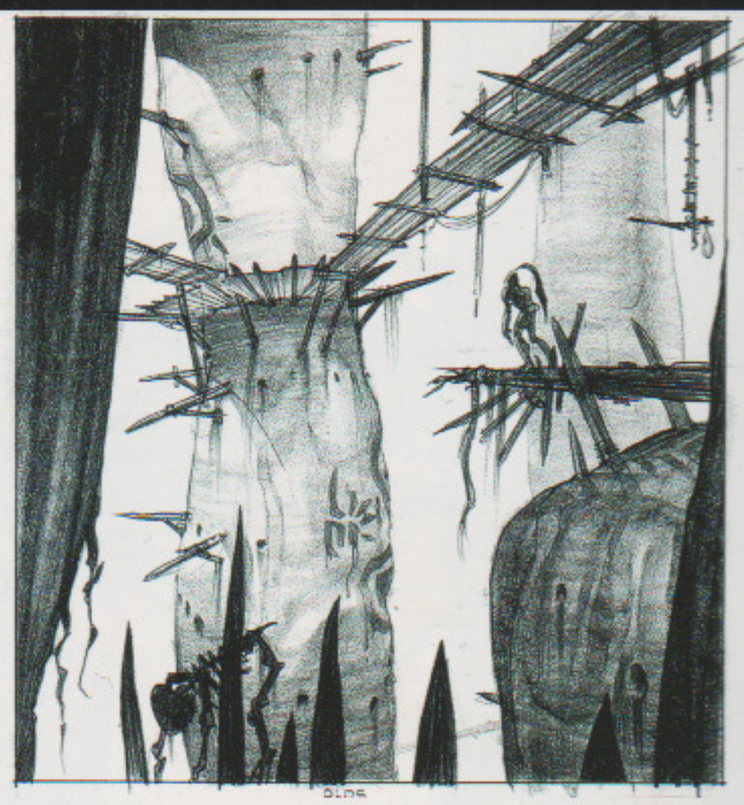
ELUM

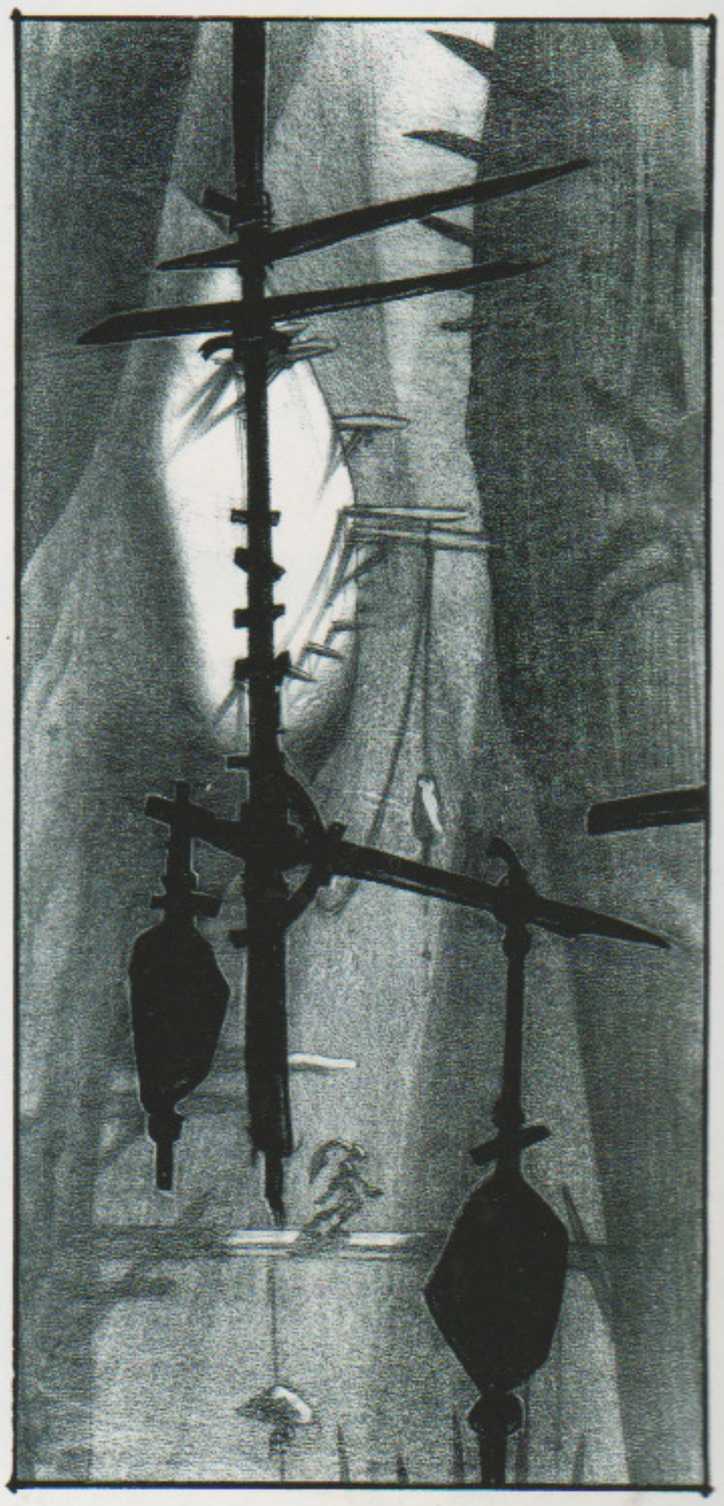
Elum is a foul-tempered riding beast that considers itself anything but Abe's sidekick. If Elum isn't running away from Abe, then he's slobbering him with affection. His design had to capture the characteristics of a lovable yet annoying companion. The skin bump and color maps were based on the wrinkles and folds from rhinos and elephants. While his underbelly was lighter like dogs, the Elum's back is darker in color from the sun. Abe rode this wild beast bareback.

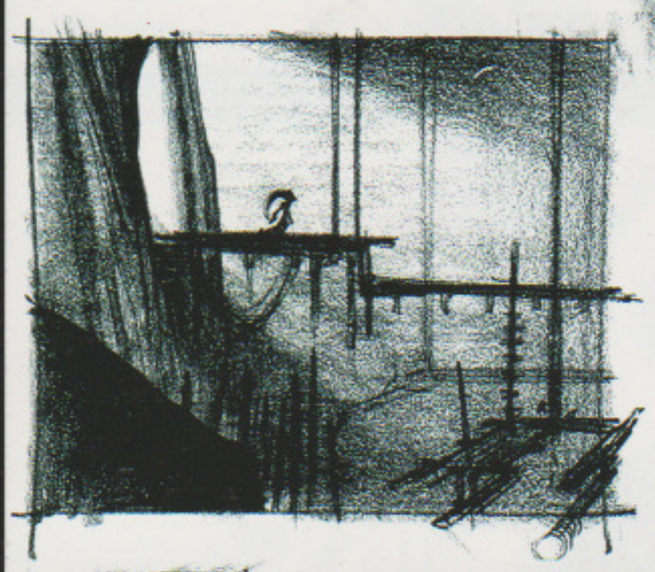
This spread: All Elum concept sketches and color paintings by Steven Olds.

Elum (mule spelled backwards) was the largest character in Abe's Oddysee.









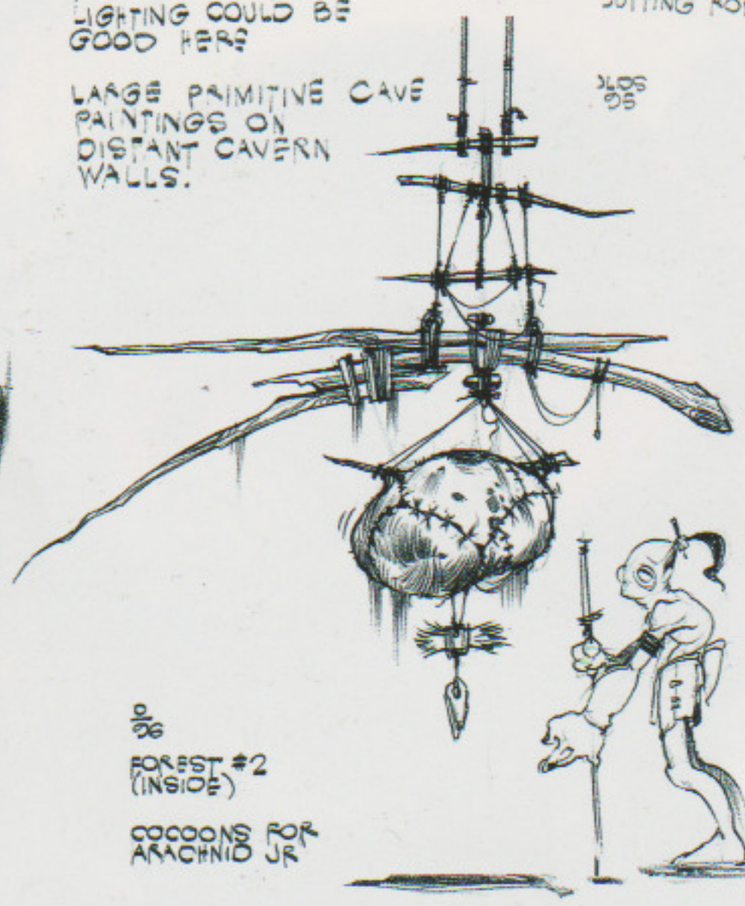
TEMPLE ONE :

CAVERENS UNDERNEATH TEMPLE ONE. RIM LIGHTING COULD BE GOOD HERE

LARGE PRIMITIVE CAVE PAINTINGS ON DISTANT CAVERN WALLS.

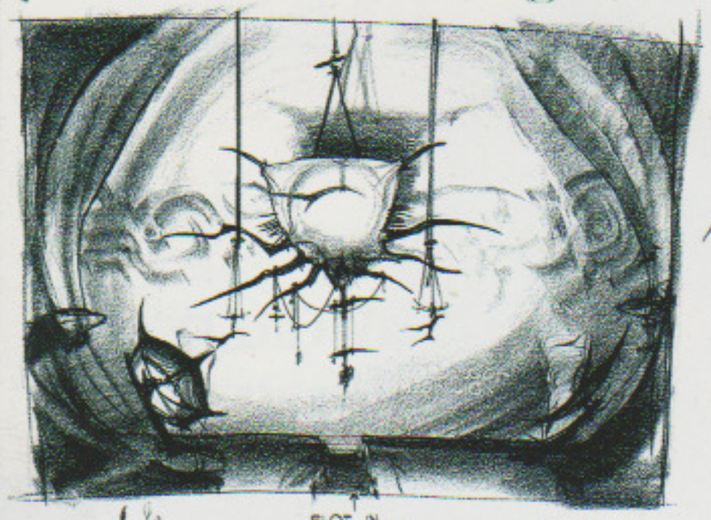
TEMPLE ONE

PENDULUM TRAP : ACTIVATED BY ADDING WEIGHT OR CUTTING ROPE



FOREST #2 (INSIDE)

COCOONS FOR ARACHNID JR



SLOT IN ROCK FOR ACTIVATION CRYSTAL

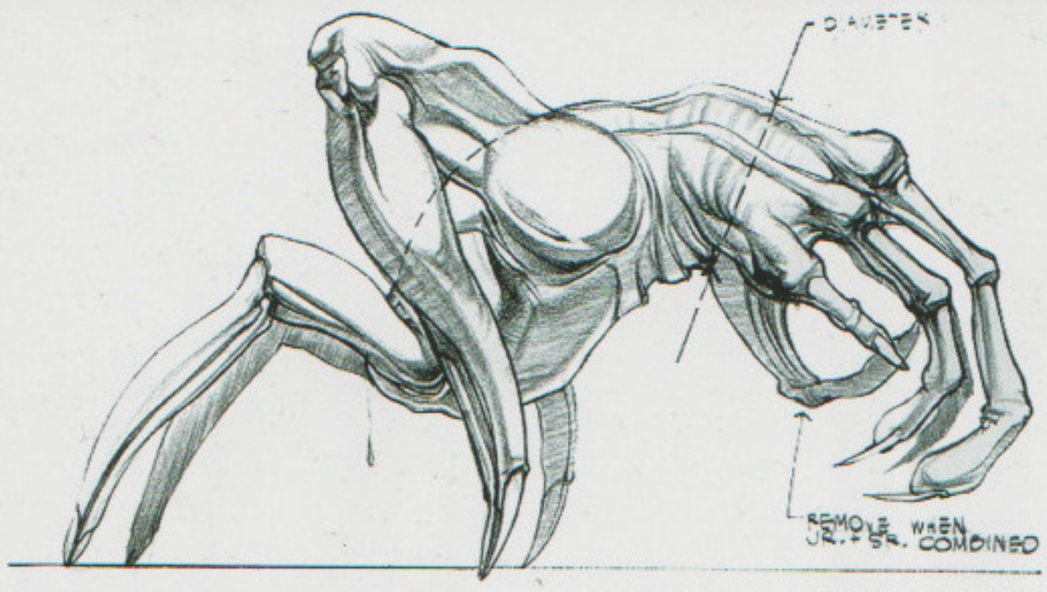
TEMPLE #2 SHADOW LOCK DEVICE

PARAMONIAN TEMPLE INTERIOR

After invasion by the Industrialists, all that remains is an ancient hollow cavern filled with paramites and bats. Sligs and slogs stand guard over this once holiest of temples.

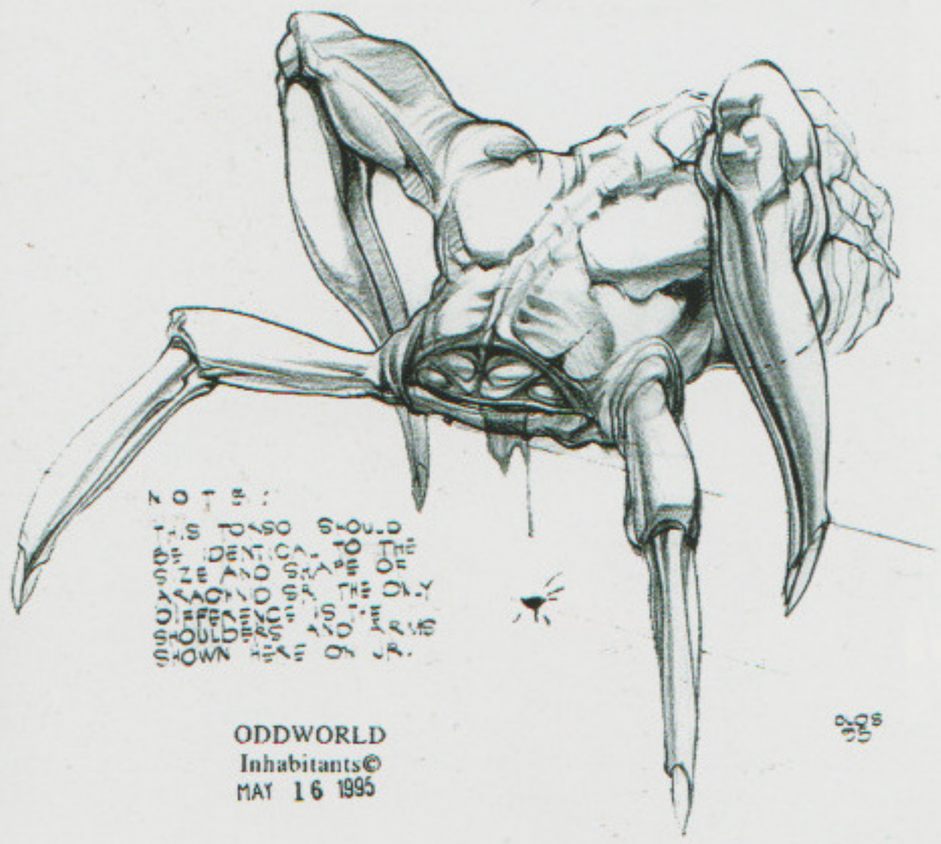
Bridges made of petrified wood wrapped in twine ropes connect large rock formations at the base. Sunlight creeps in through the temple walls but most of the interior is cool and damp allowing for the paramite webs and cocoons to flourish.

Even our swag has high standards! Though sufficiently odd, these official 1997 E3 whoopee cushions didn't measure up and had to be scrapped!



SIDE VIEW (ABOVE)

FRONTAL VIEW W MOUTH AND FINGERS OPEN



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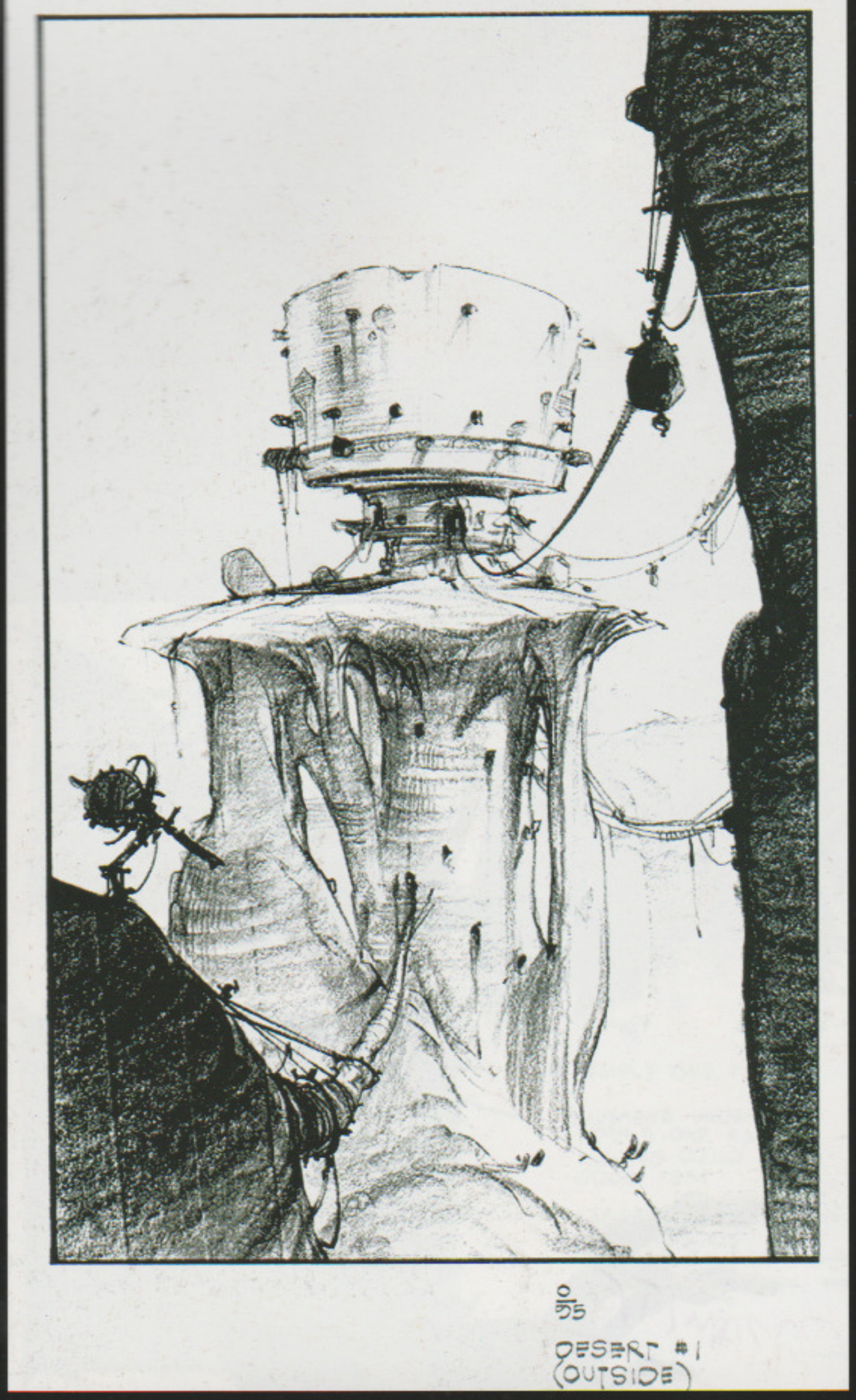
PARAMITES are natural beasts who make their home in the Paramonian Temple. While they look harmless enough, Paramites are a feared enemy among the Oddworld caves and catacombs. These carnivorous creatures are pale in color due to the lack of sunlight. Muscular forearms help them scurry on the ground and climb massive webs. Their six-appendage, claw-like mouth is deadly.

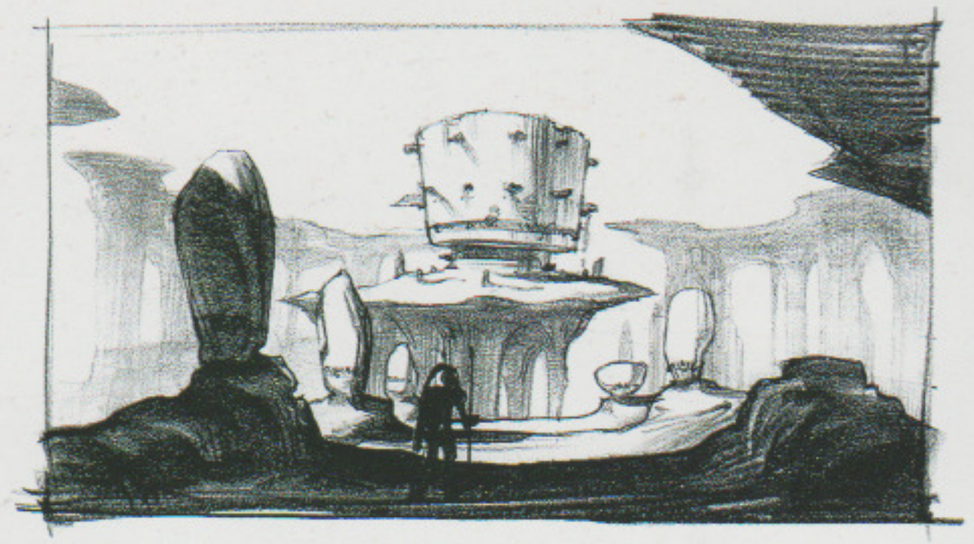
Opposite page: Concept sketches for the inside of the Paramonian temple by Steven Olds.
Top (series): Color paintings of the interior temple by Steven Olds.
Above: Paramite view sketches by Steven Olds.

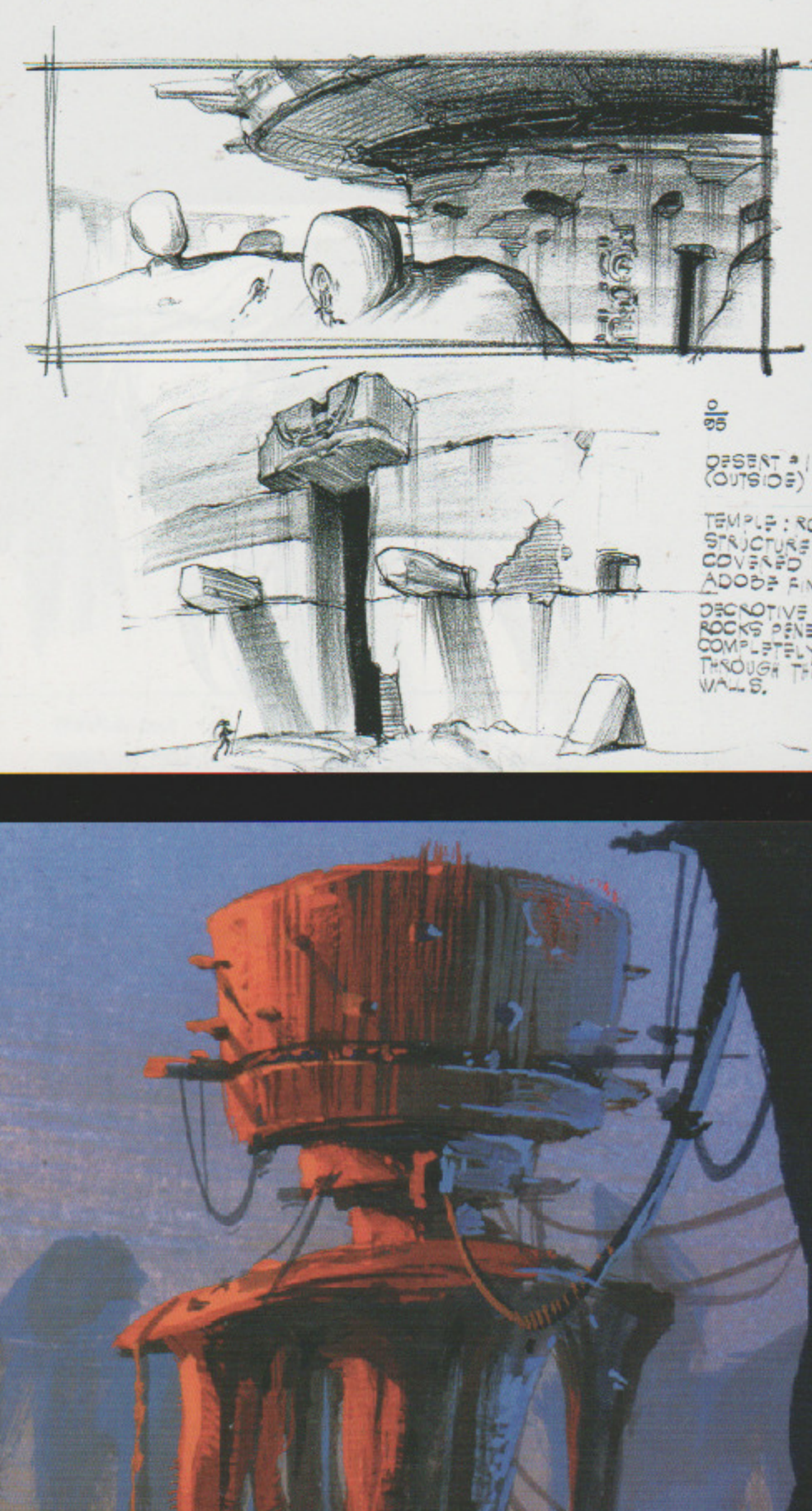


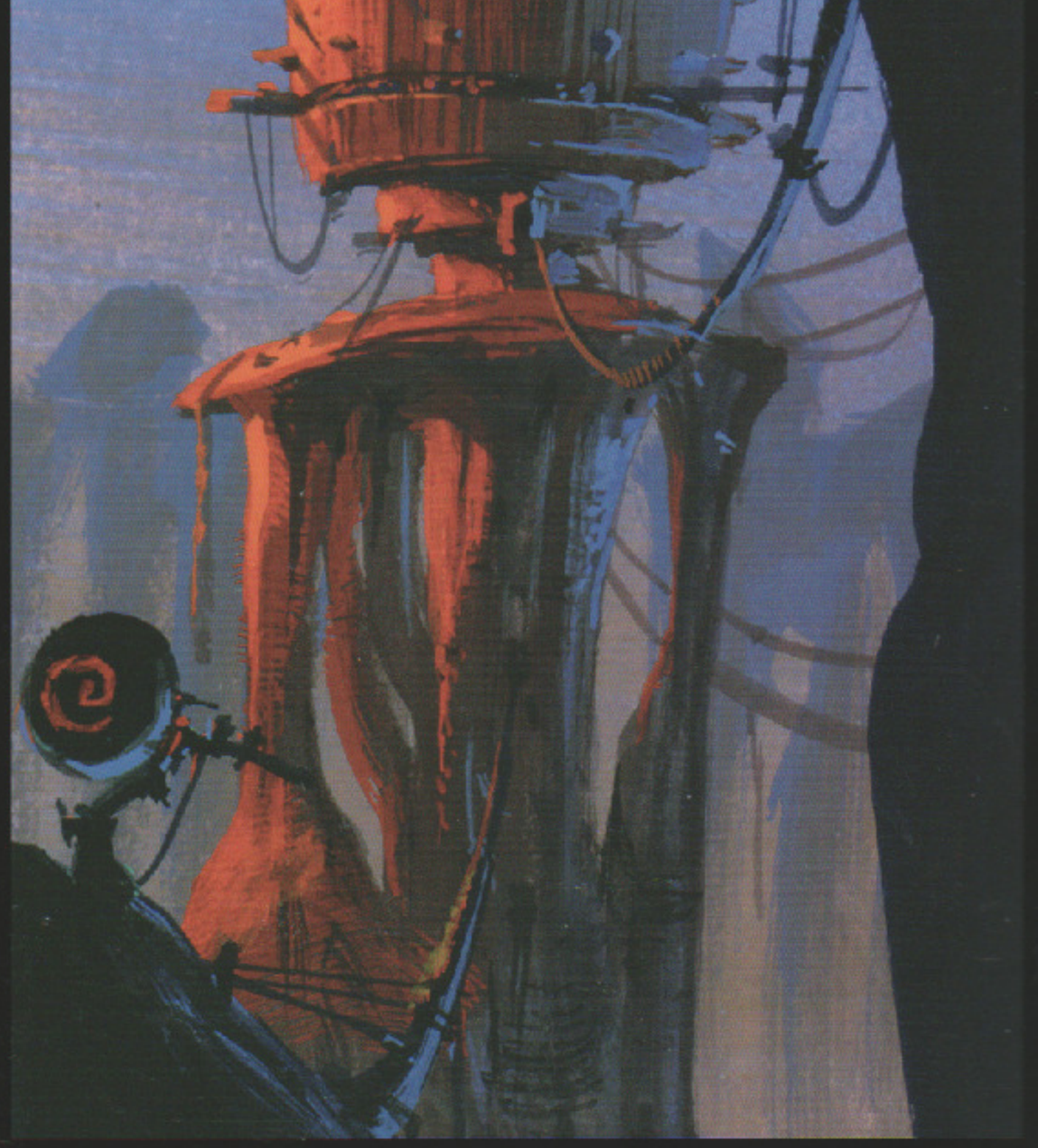
THE SCRABANIAN TEMPLE

The desert temple pays homage to the once sacred Scrab. Built atop a tall rock-like formation, the temple consists of adobe brick and stone. Decorative carvings and rock art adorn the surface. Large Scrab sculptures stand guard around the entire temple. The temple cannot be reached by foot, only via wind tunnel or air.

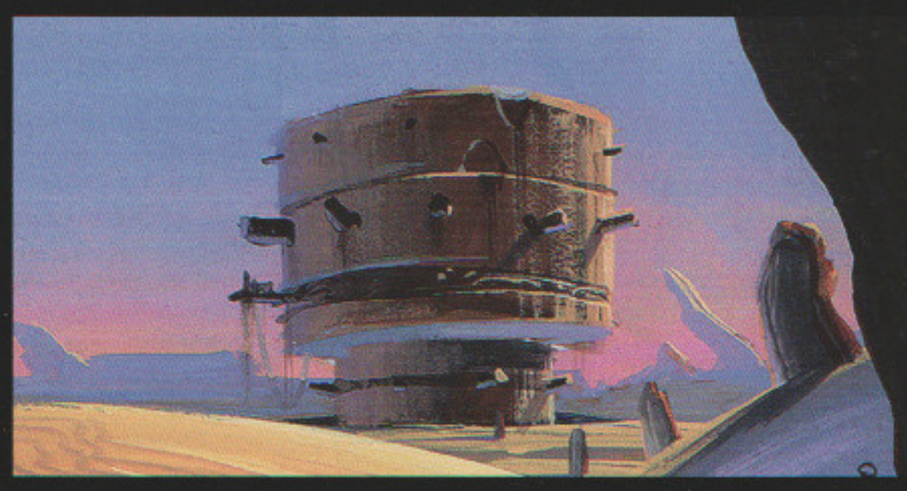
Large overgrown cacti are indigenous to this area of Mudos. Mudokons have created passageways and shelter without disturbing nature, but using it as part of their architecture.

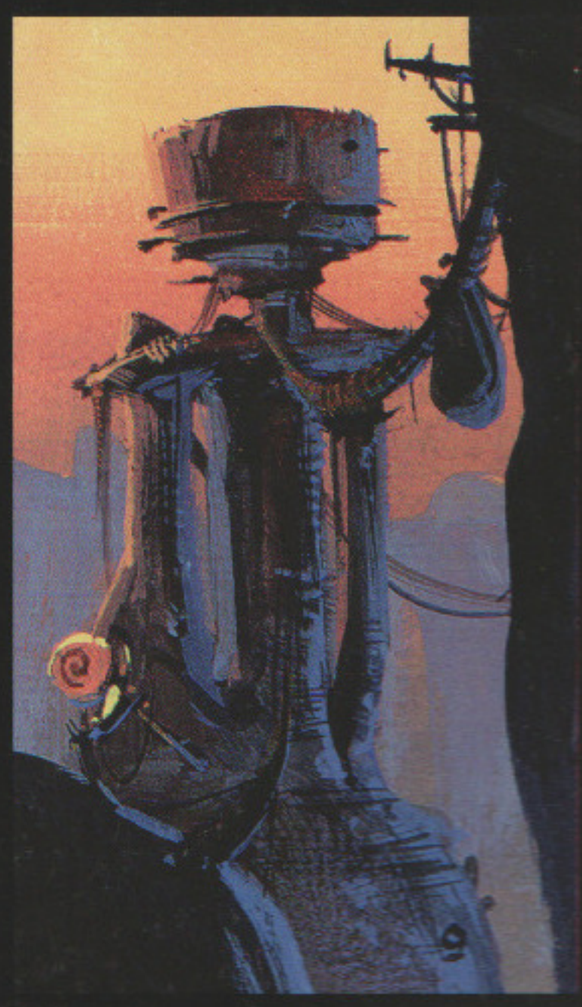


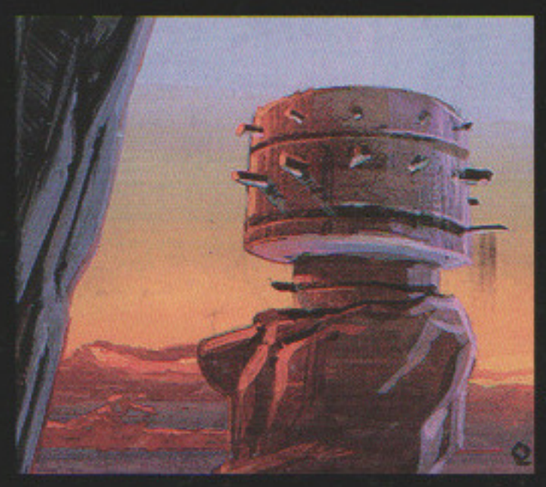




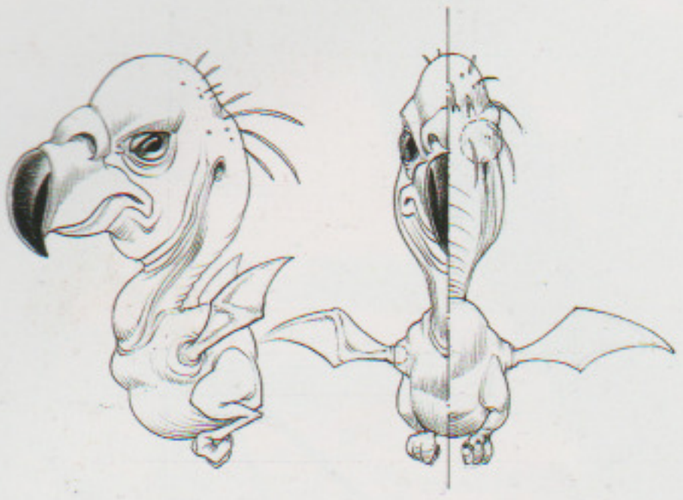
The Desert Temple was later named Scrabanian Temple.





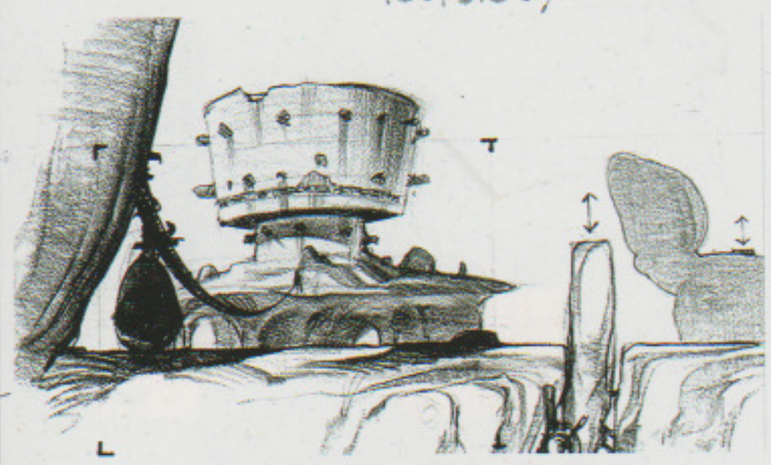


This spread: All concept sketches and color studies of the desert temple by Steven Olds.
Top: The CG rendered temple.



DESERT BUZZARD
(OUTSIDE)

OLDS
05



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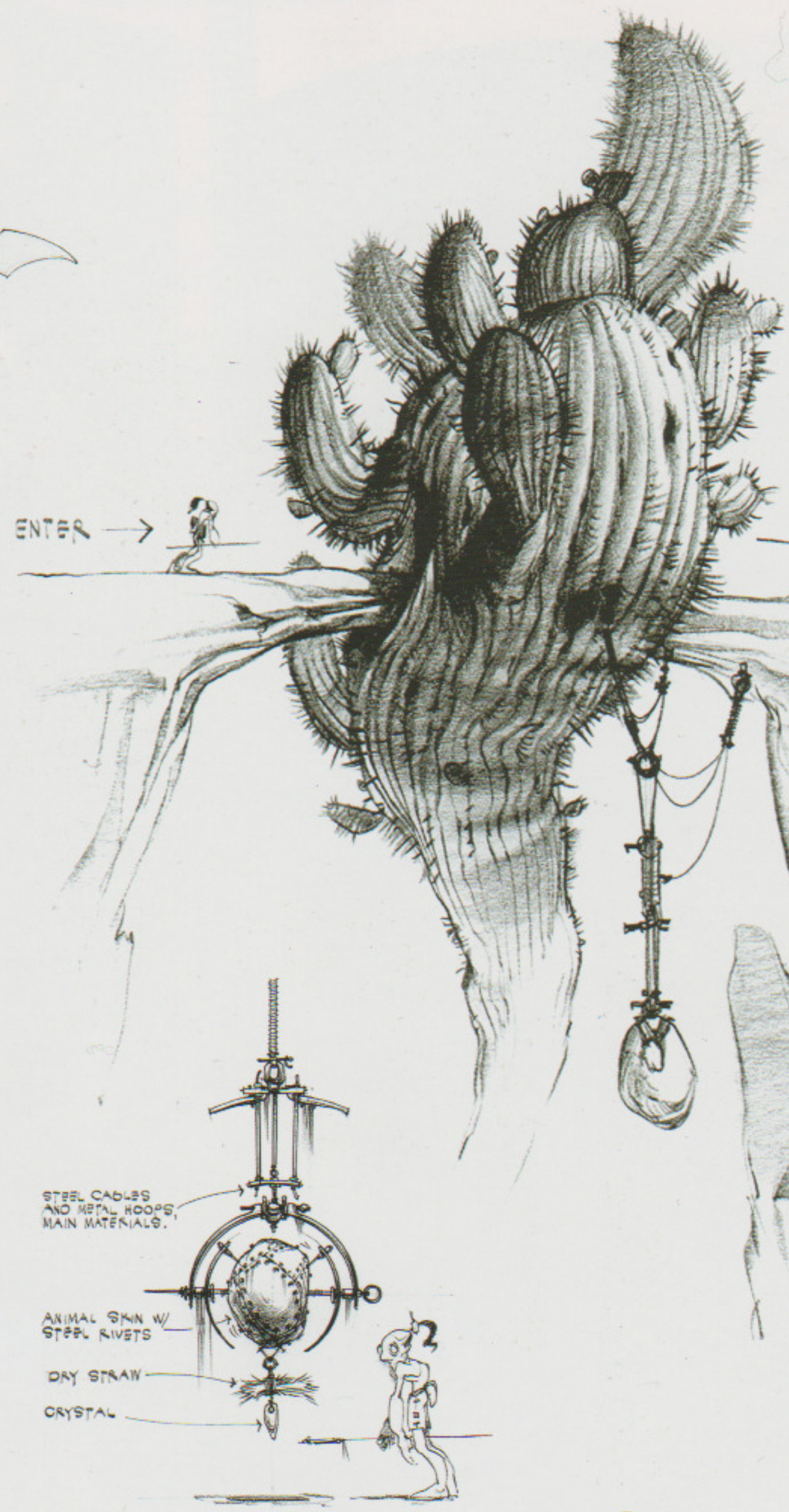


NOTE :

CACTUS IS ANCIENT AND WEATHERED. IT SHOULD HAVE STAINS AND CARVINGS OVER THE SURFACE. CREATURES LIVE HOLLOWS.

OLDS
05

DESERT #1
(OUTSIDE)

[TRANSITIONAL ELEMENT]

INFLATED BLADDER W/ WELL SYMBOL, BLADDER IS LIT FROM INSIDE BY CANDLE.

[OIP3 REV. CAMS 1-4]

O
05

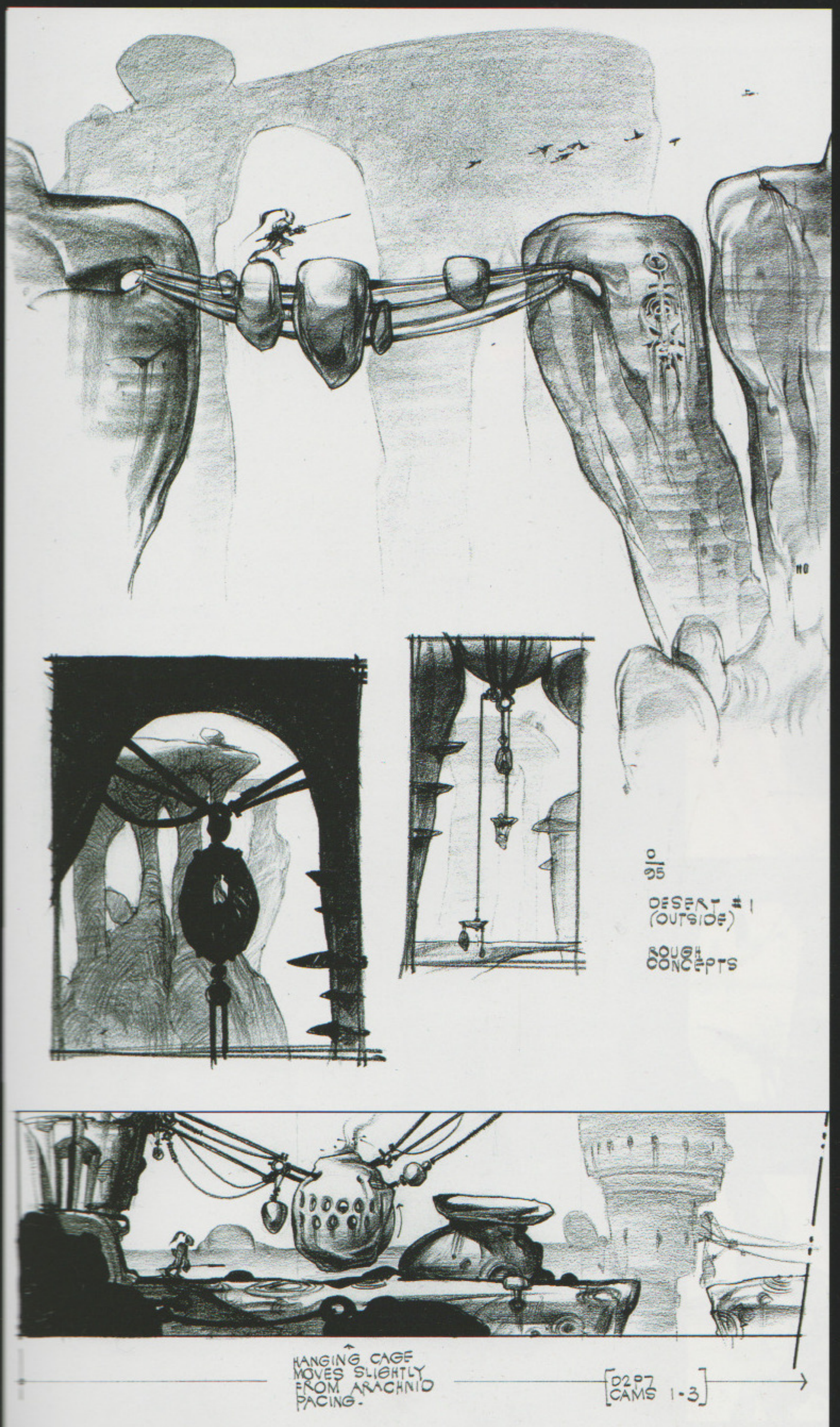
DESERT #1
(OUTSIDE)

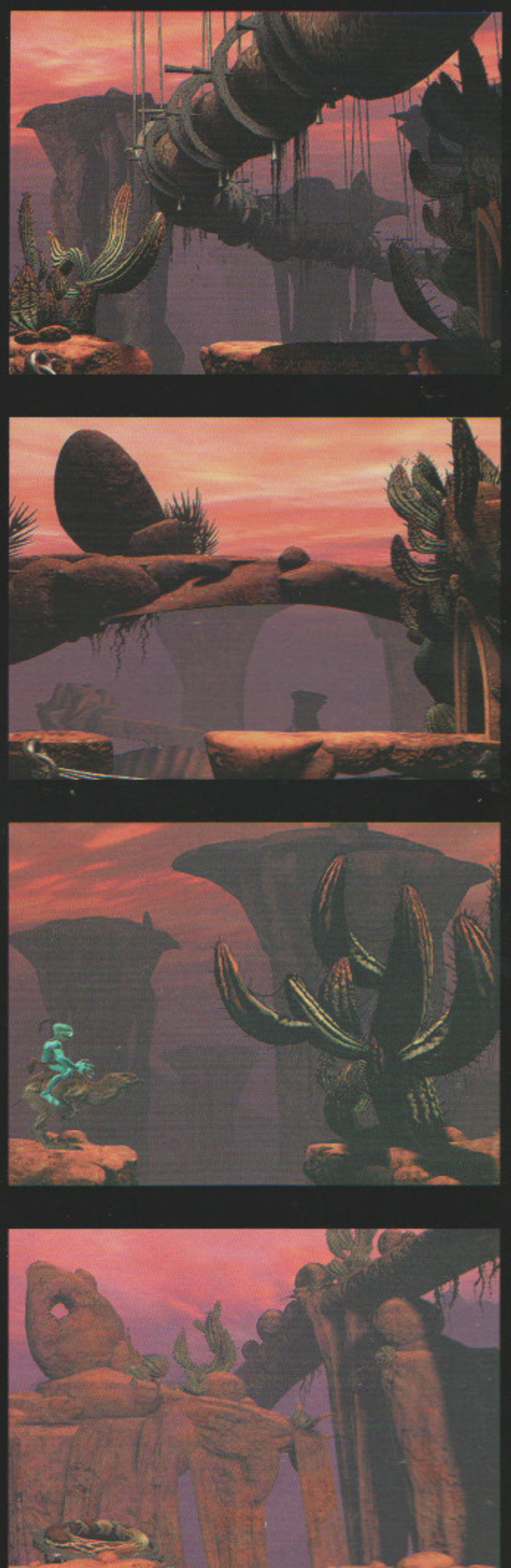
T T

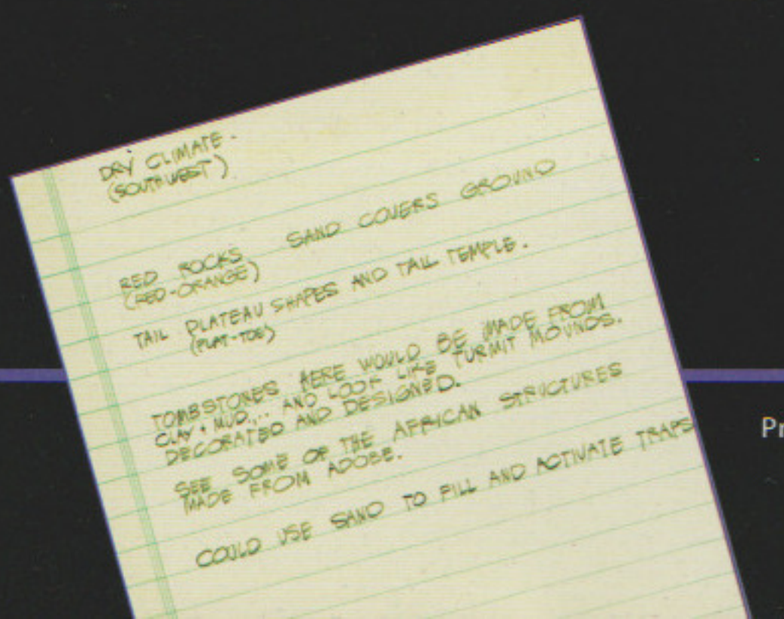
SCRABANIA - The Desert

At first glance, the Desert appears to be a vast wasteland, but wiser eyes will see that life is all around. Exotic cacti live beneath mighty boulders, while wildlife such as birds, bees, fireflies, and bats have adapted to survive the harsh, dusty environment. Once home to thriving civilizations, the desert is also home to the mighty Scrab.

Top left to right (clockwise): Concept sketch of a desert buzzard. Large cacti serve as transitional tunnel and platforms in Scrabania. Inflated bladder skin is used as a wind device. Flintlock design using steel, skins and jewels. Gameplay layout with the temple in the background.
This spread: Concept sketches by Steven Olds.





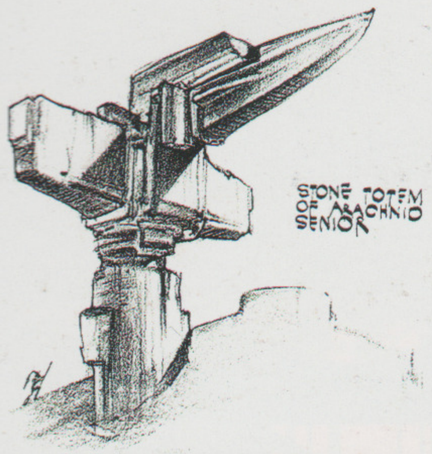


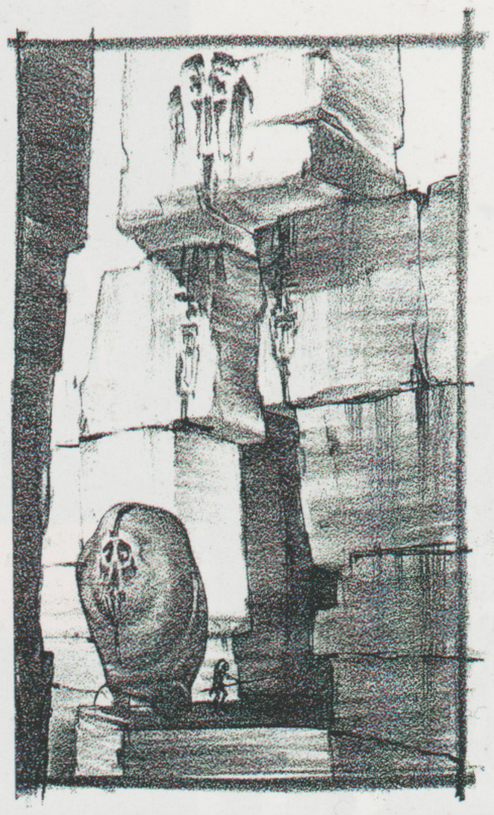
Above left: Production sketches of a bridge made of rock and steel. Layouts for gameplay.

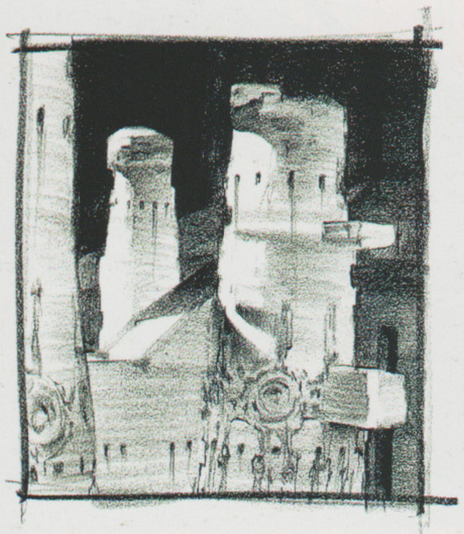
This spread: Concept sketches by Steven Olds.

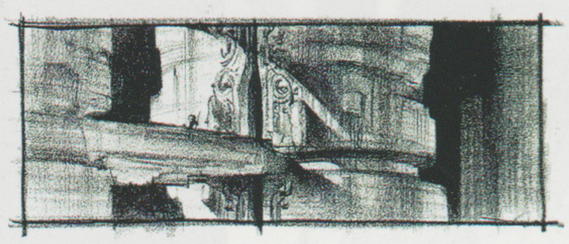
Above right (series): Game screens from the level.

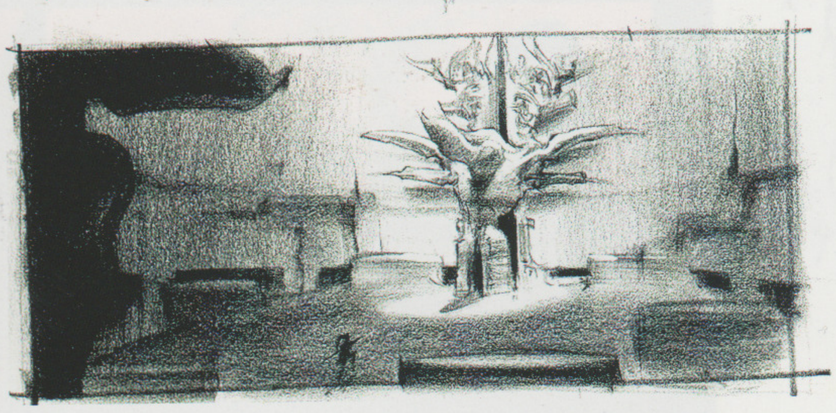
Production design notes.



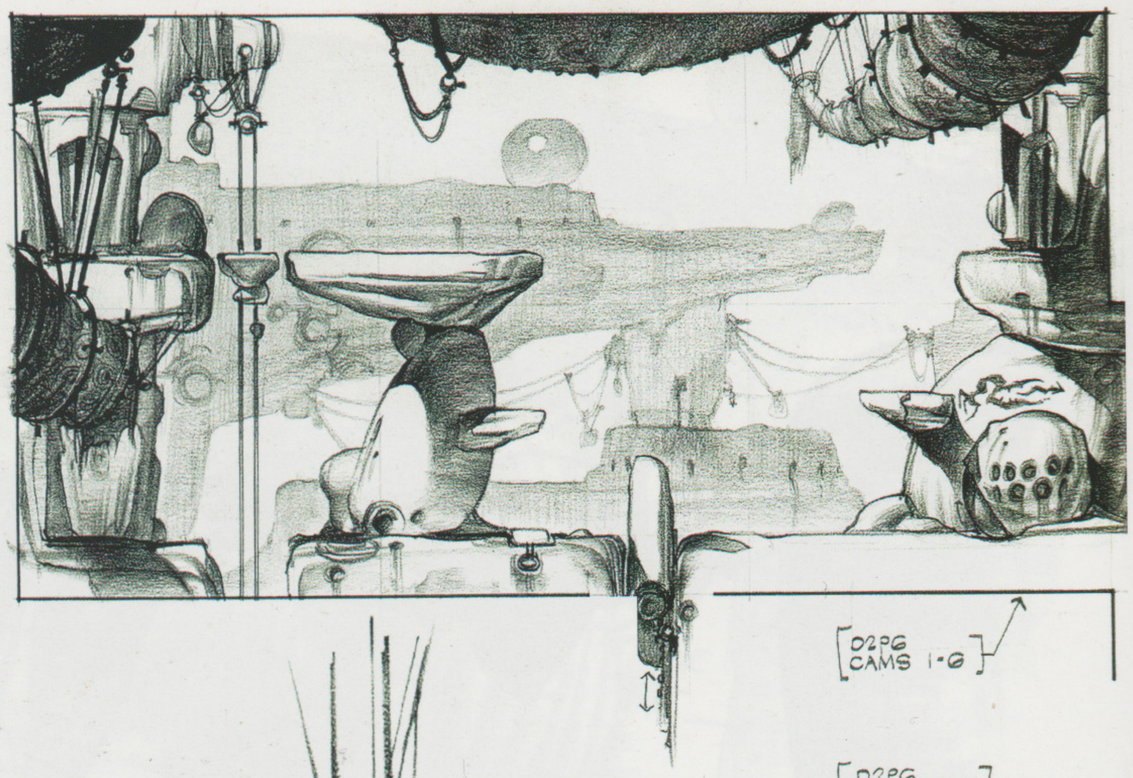


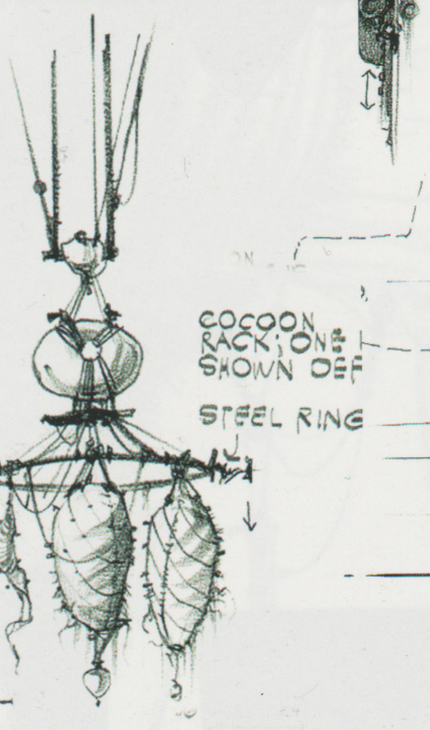






0
95
DESERT #2
(INSIDE)



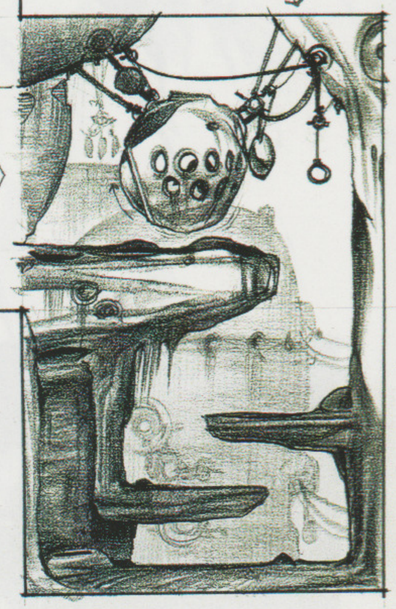


[D2PG CAMS 1-6]

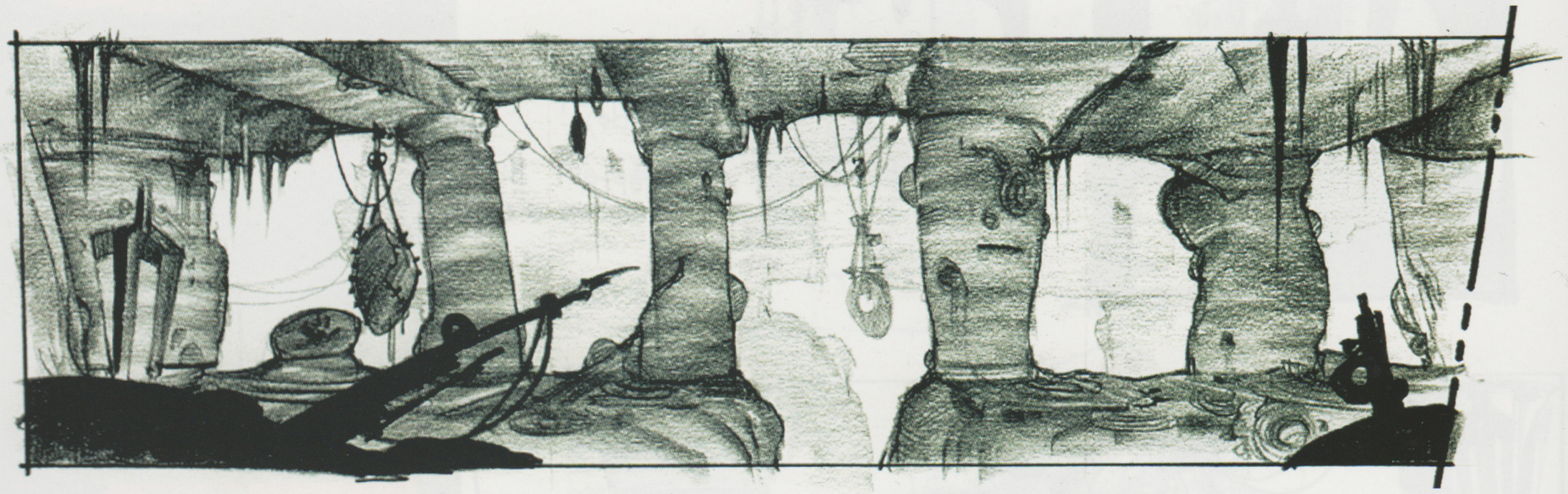
[D2PG CAMS 7-8]

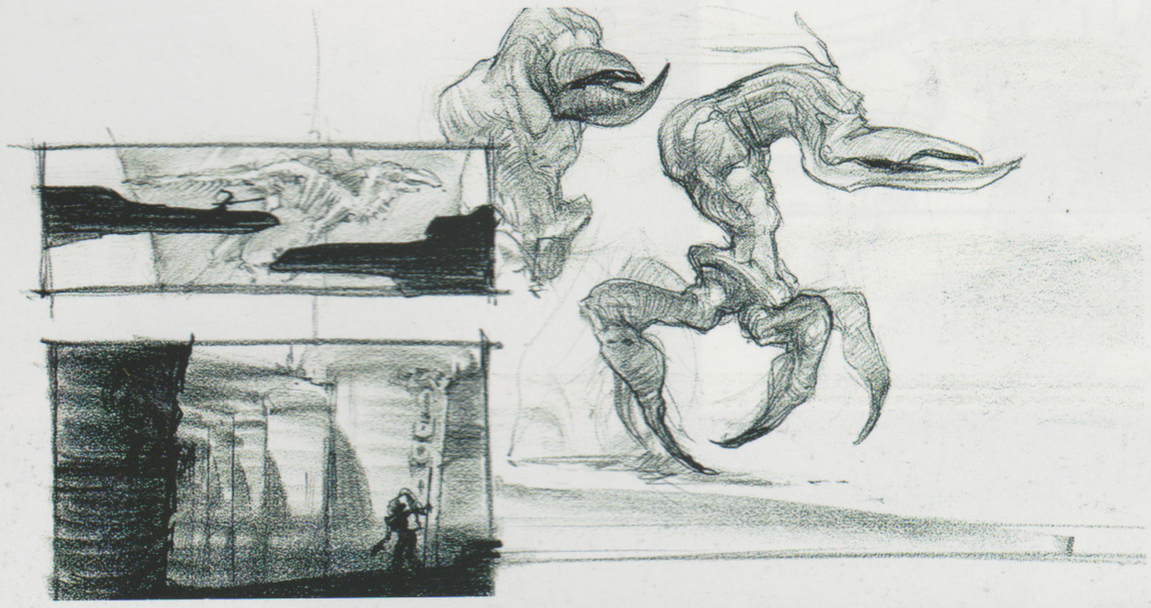
COCOON RACK; ONE SHOWN DEF

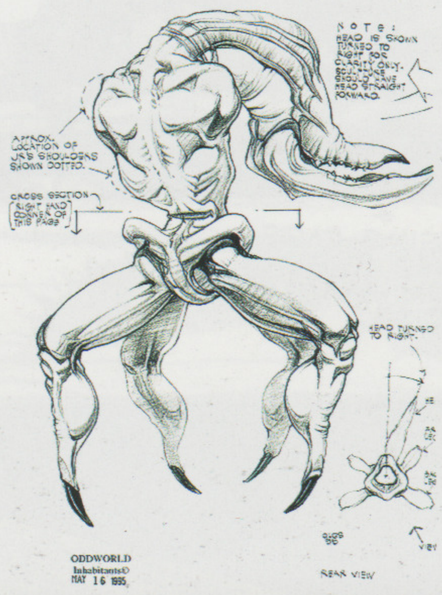
STEEL RING

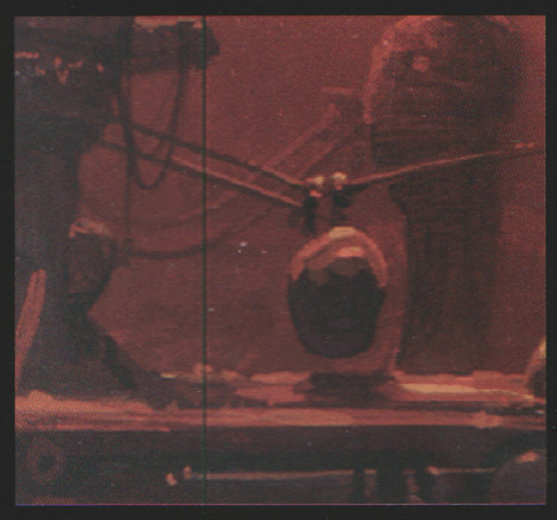


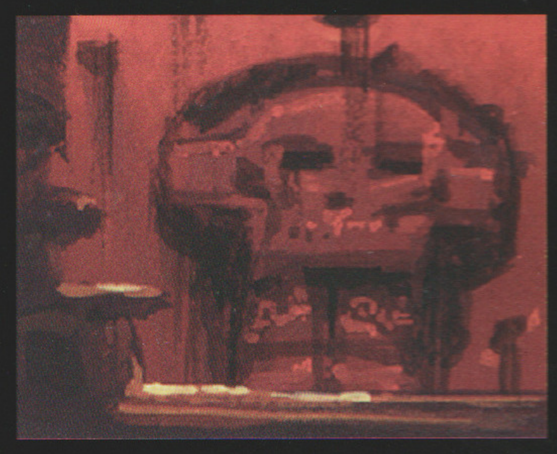
DESERT #2
(INSIDE)

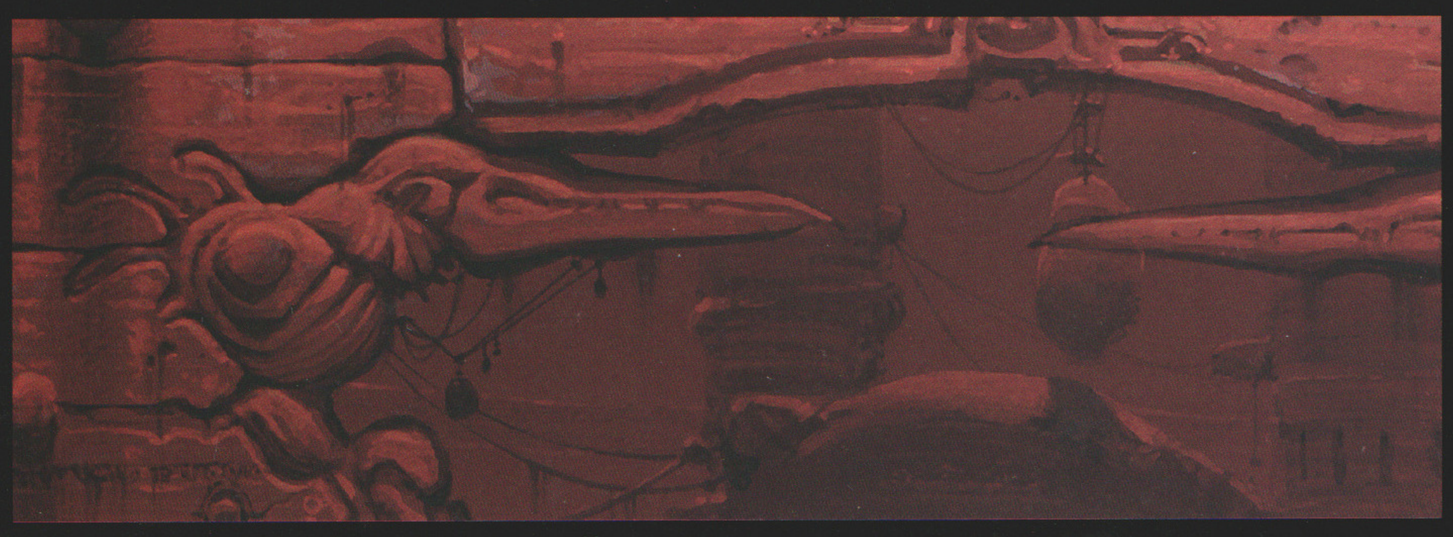












THE TEMPLE INTERIOR

This is the nesting ground of the Scrabs. The adobe brick walls are carved with decorative symbols telling stories of these great creatures. Chimelocks and flintlocks are made of steel.

SCRABS

Scrabs are sacred animals nearly hunted to extinction as Magog Cartel food products. These natural Beasts can be found from Scrabania to the vast wilderness regions of Mudos. Scrabs run free in deep valleys and protect the Scrabanian Temple. The crab-like claw/legs of these graceful creatures balance their massive jaws. The beak-like mouth is so powerful, they can snap bones in half with no problem. The Scrabs red-orange skin tones are reflective of the Desert climate and also show off their massive size. Territorial by nature, Scrabs will fight to the death.

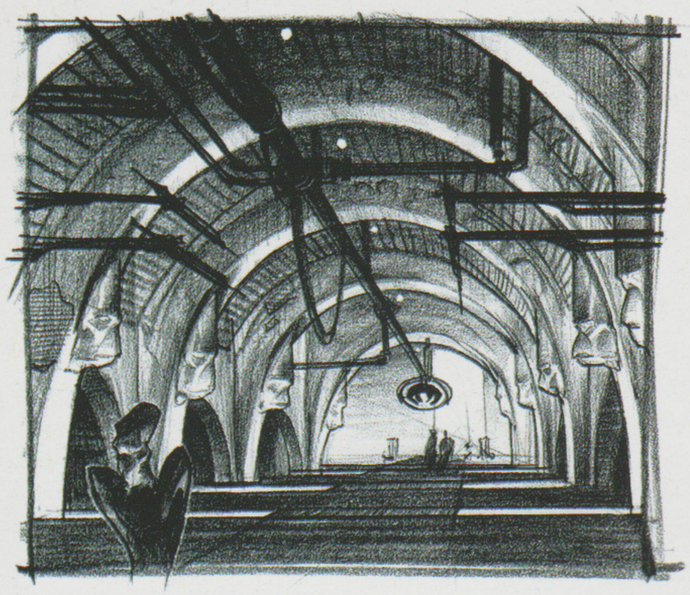
Opposite page, top to bottom: Concept art for the interior level. Scrab front and back views.

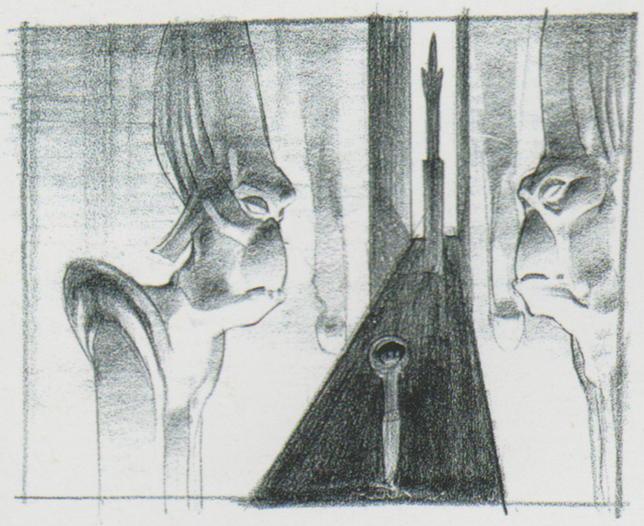
Top: Color studies for the interior level of a Scrab nest and doorway.

Above right: Color study of the Scrab.

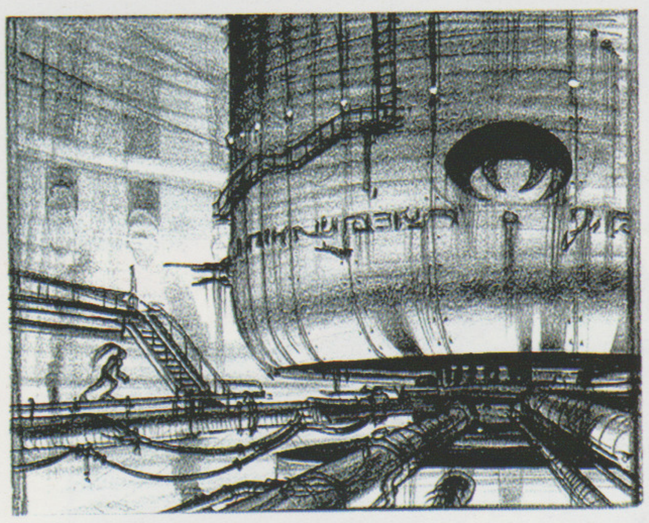
This spread: All concept sketches and color paintings by Steven Olds.

Scrabs were originally called Arachnid Sr.

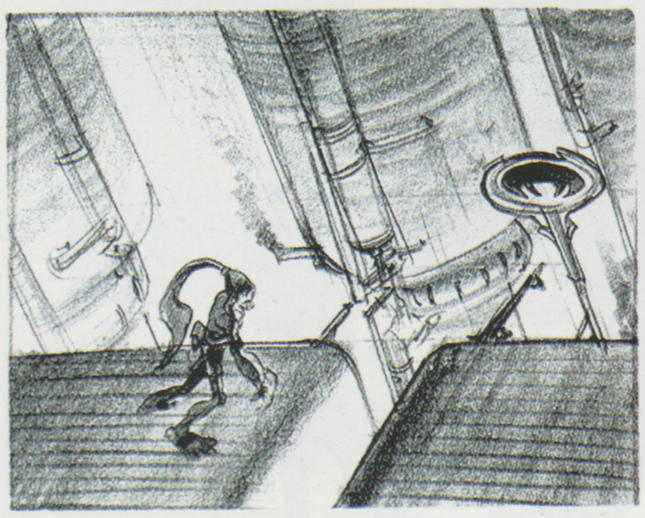




OLOS 95

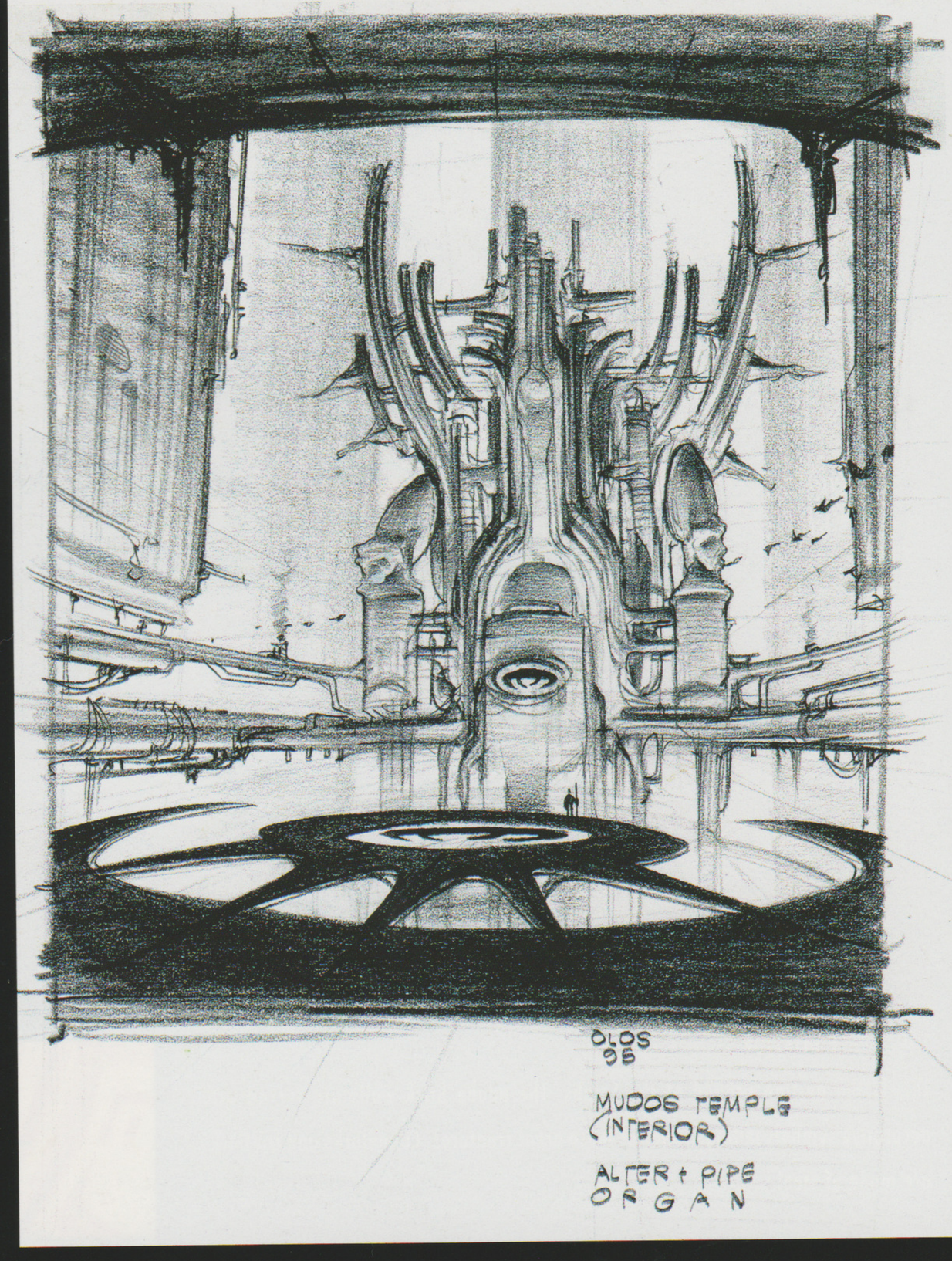


HUGE BOILER UNDER CHAPEL IN CATHEDRAL ON MUDOS.



CORRIDOR/WALK-WAYS INSIDE CATHEDRAL.

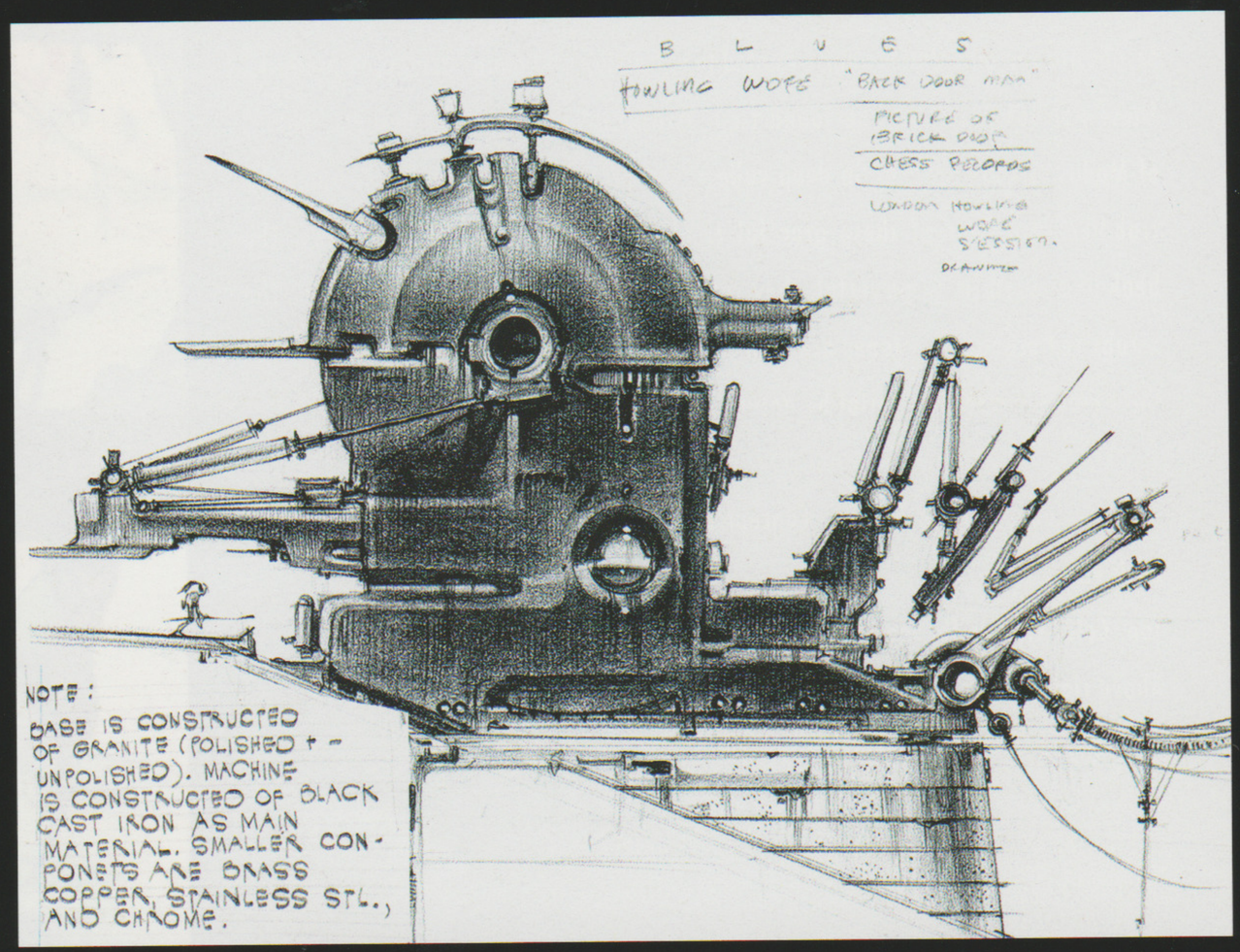
FLOOR SHOULD BE GRATING W/ LIGHT COMING THROUGH. (NOT SHOWN HERE)



OLOS 95

MUDOS TEMPLE (INTERIOR)

ALTER + PIPE ORGAN



B L U E S

HOWLING WOLF "BACK DOOR MAN"

PICTURE OF BRICK DOOR

CHESS RECORDS

LONDON HOWLING WOLF SESSION.

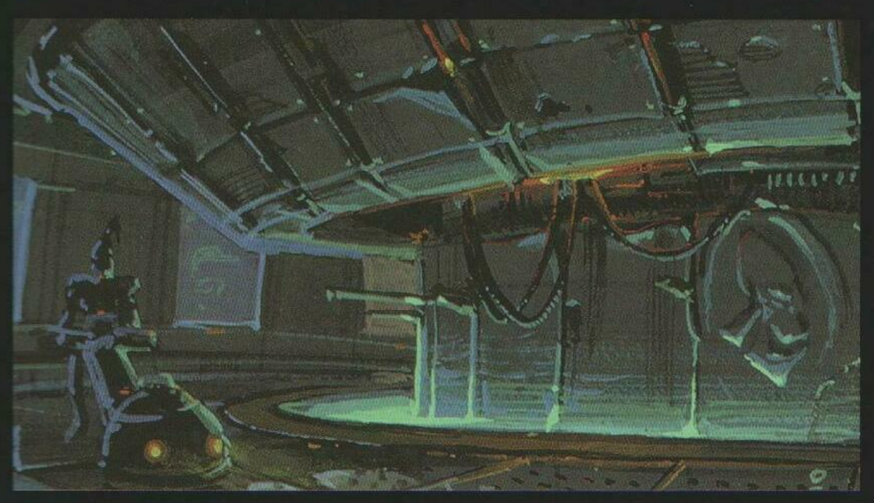
NOTE:

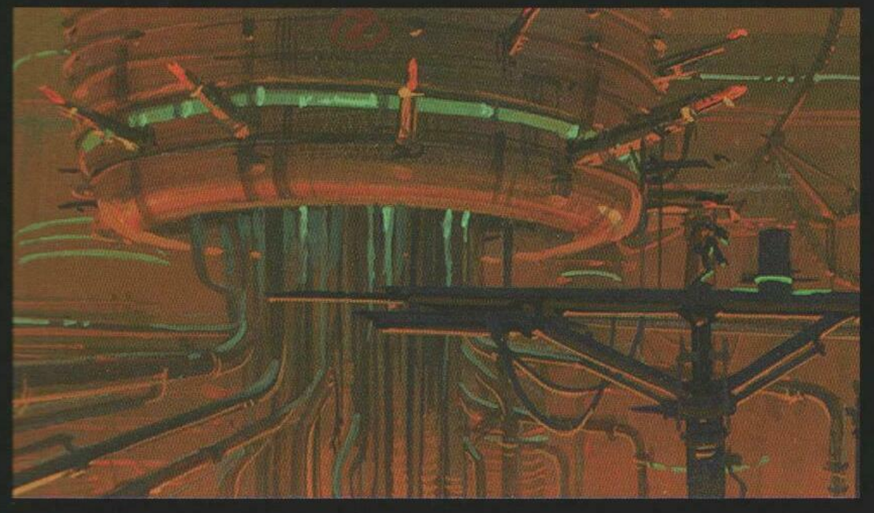
BASE IS CONSTRUCTED OF GRANITE (POLISHED + - UNPOLISHED). MACHINE IS CONSTRUCTED OF BLACK CAST IRON AS MAIN MATERIAL. SMALLER COMPONETS ARE BRASS COPPER, STAINLESS STL., AND CHROME.

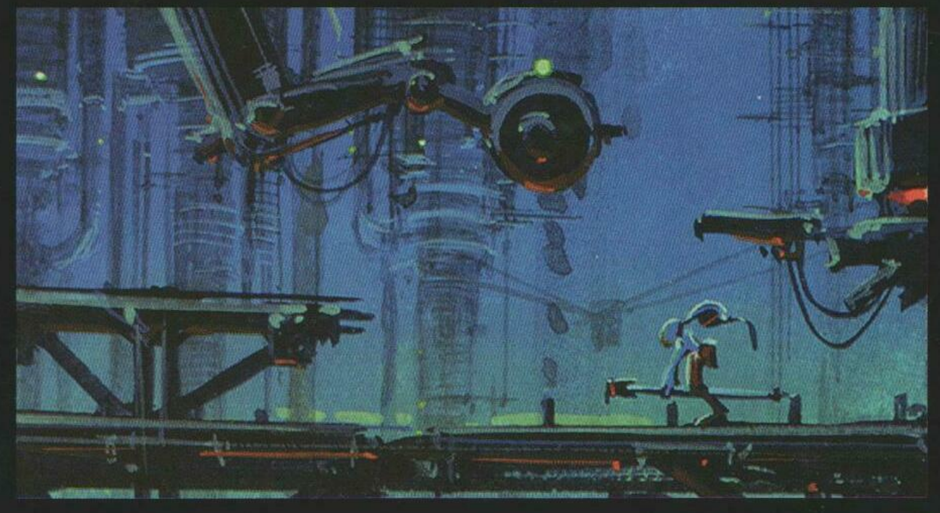
RUPTUREFARMS INTERIORS

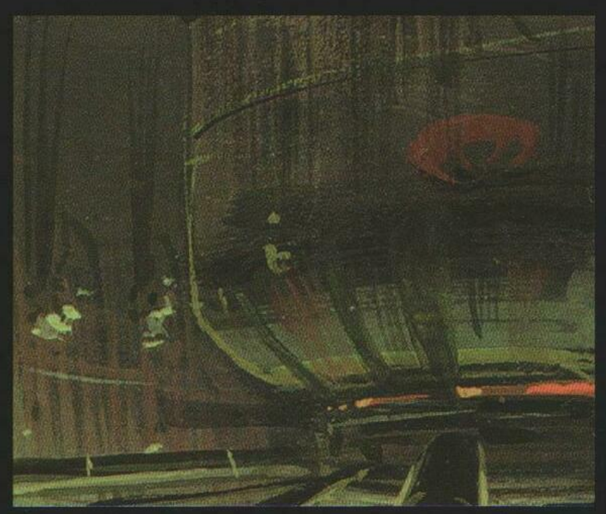
The original concept for the Industrialist's main facility was a Glukkon cathedral of sorts. The sketches on this page show the early exploration of the cathedral. The slaughterhouse concept was a perfect factory franchise for the Magog Cartel. The factory pollutes the air, water and land... a small price to pay for the sake of profits.

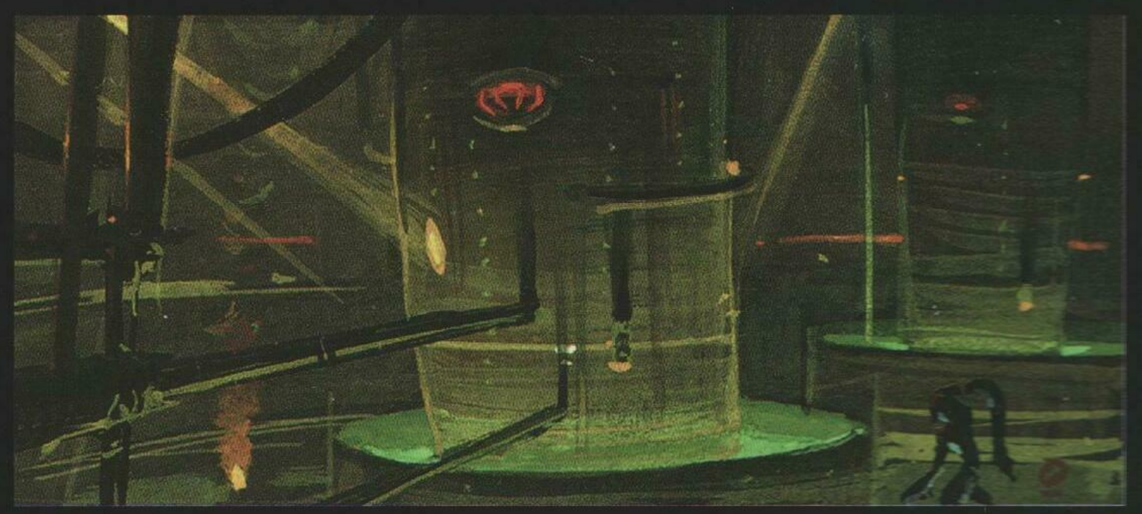
Glukkon technology embraces everything that is new, cheap, fast, and dirty, resulting in a smoke-belching sprawl reminiscent of the worst that the industrial slums of 19th century Earth had to offer. Glukkon communications technology is slightly more advanced, including radio transmission and primitive television.





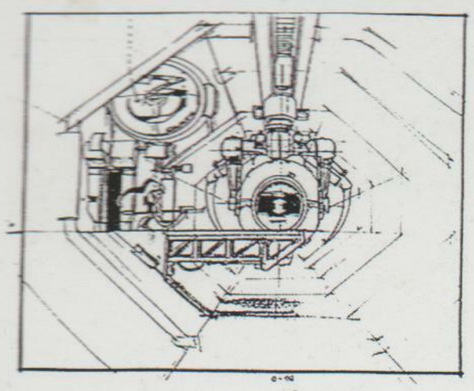


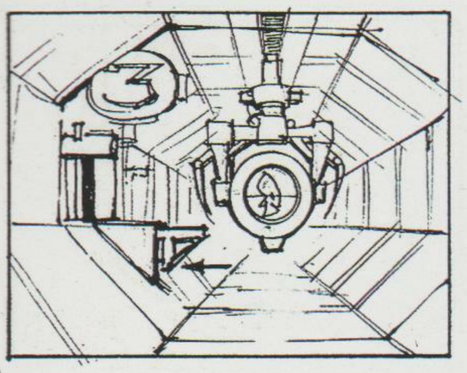


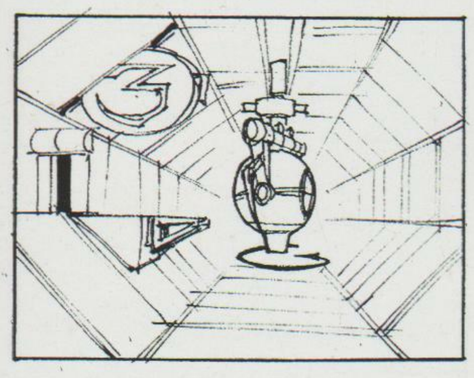


This spread: All concept sketches and color paintings of the RuptureFarms interior and props by Steven Olds.

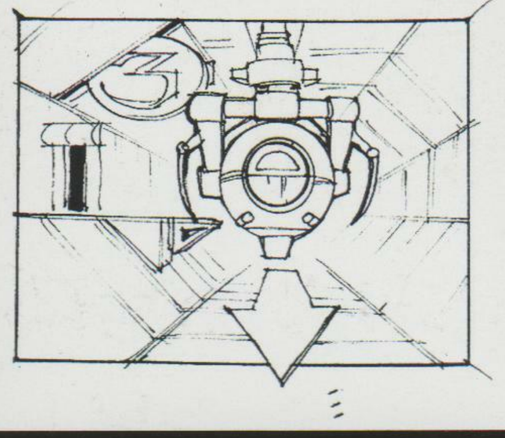
Every October, for one day only, the office fruit baskets are replaced with giant bowls of candy to celebrate the shared birthday of Sherry's mother and father. It also happens to be Halloween. The following day, the candy vanishes for another year.

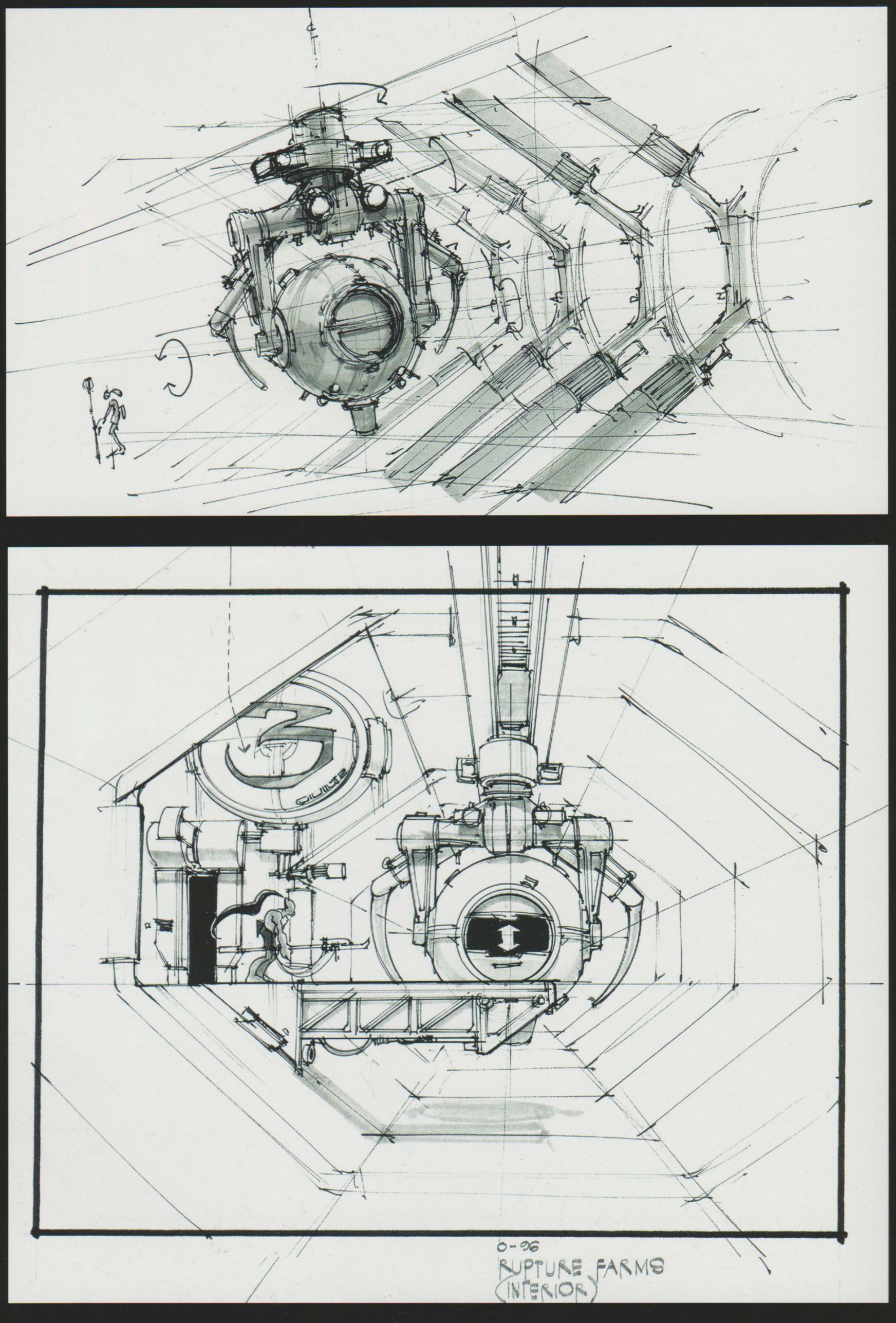






L. R.





0-96
RUPTURE FARMS
(INTERIOR)

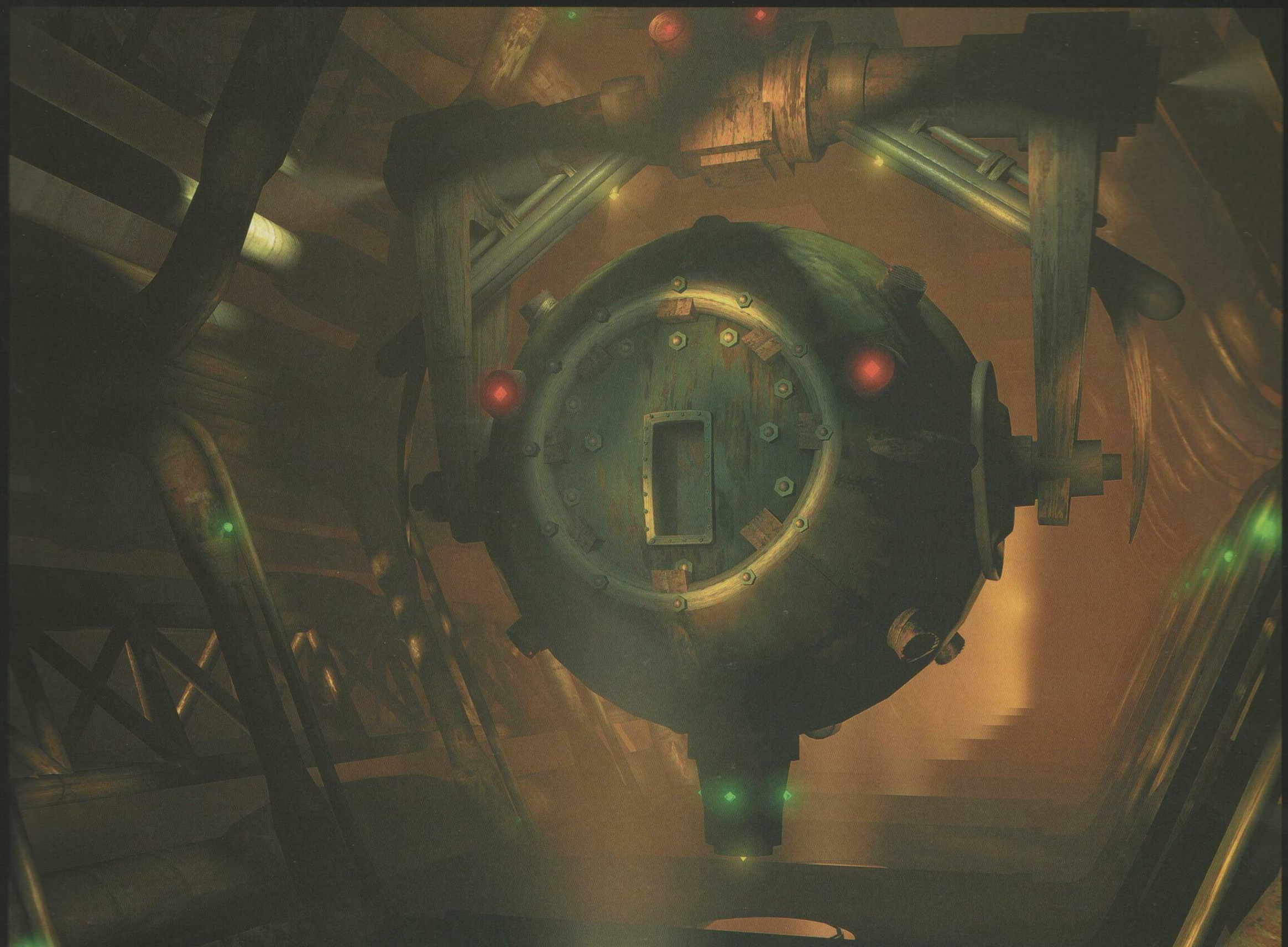
TRANSPORTATION

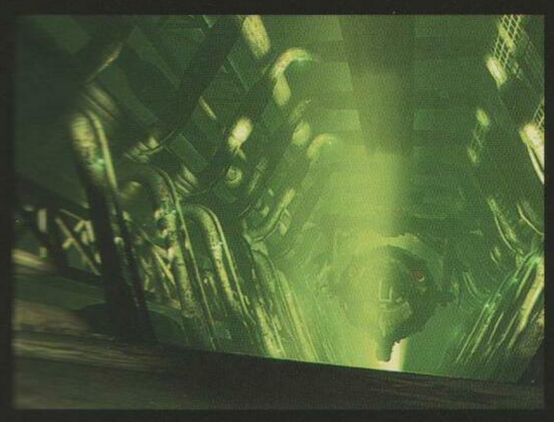
This transportation vehicle was designed to connect the levels together in RuptureFarms. Levels, or "Zulags", used CG movies of the Ball Car traveling down a corridor to the next destination. Operated by a complex series of relays and conveyor belts, Ball Cars connect the distant divisions of massive facilities with a system that's half-elevator, and half inter-office bullet train. As an added benefit, Ball Cars have security interlock features that ensure no unauthorized personnel can use them to reach sensitive areas.

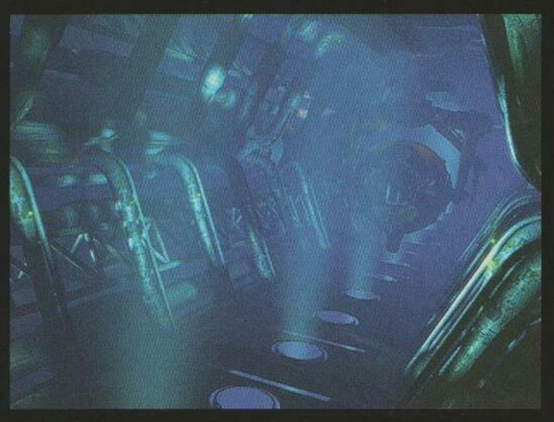
Above: Concept sketches by Steven Olds.

Opposite page: CG render of the transportation car used in movies to link levels in RuptureFarms.

Next spread: Concept sketches of RuptureFarms props by Steven Olds. A factory background and Abe in his infamous "I dunno" pose.



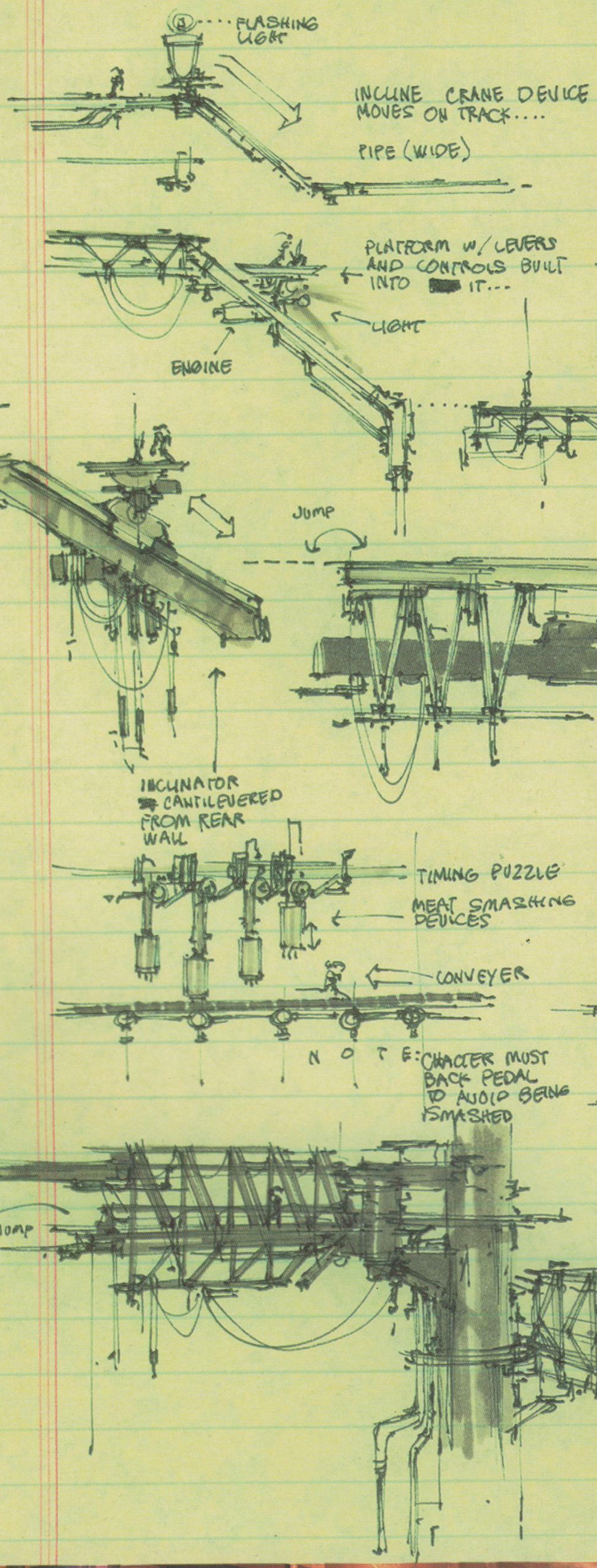


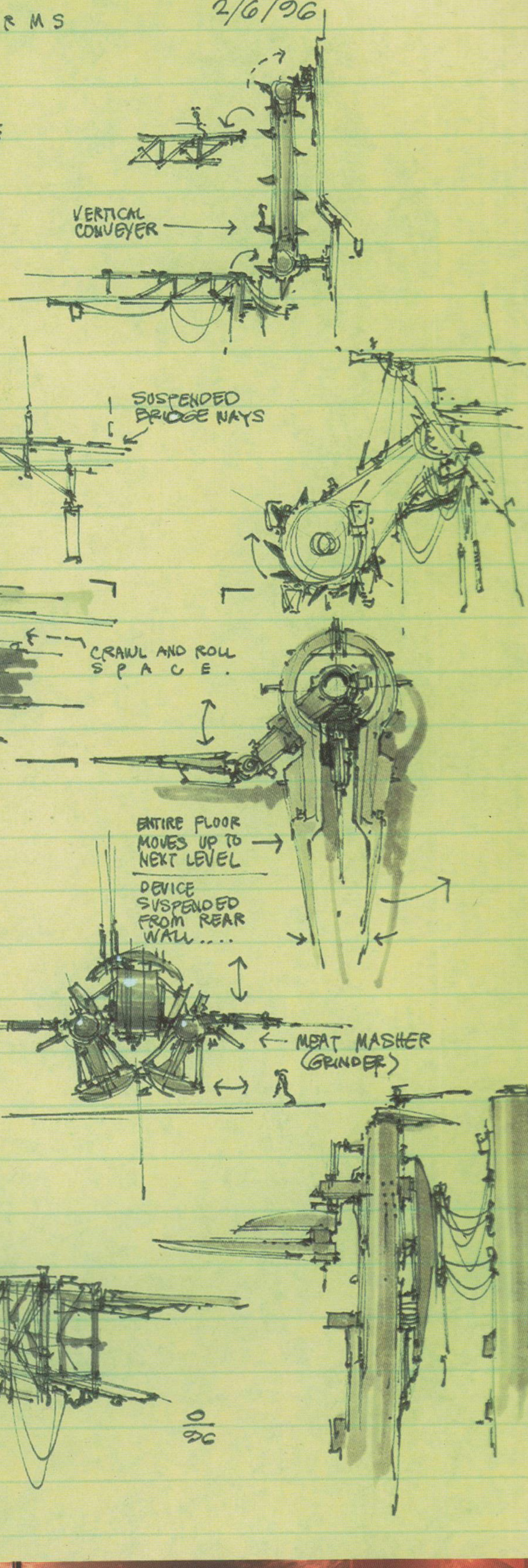


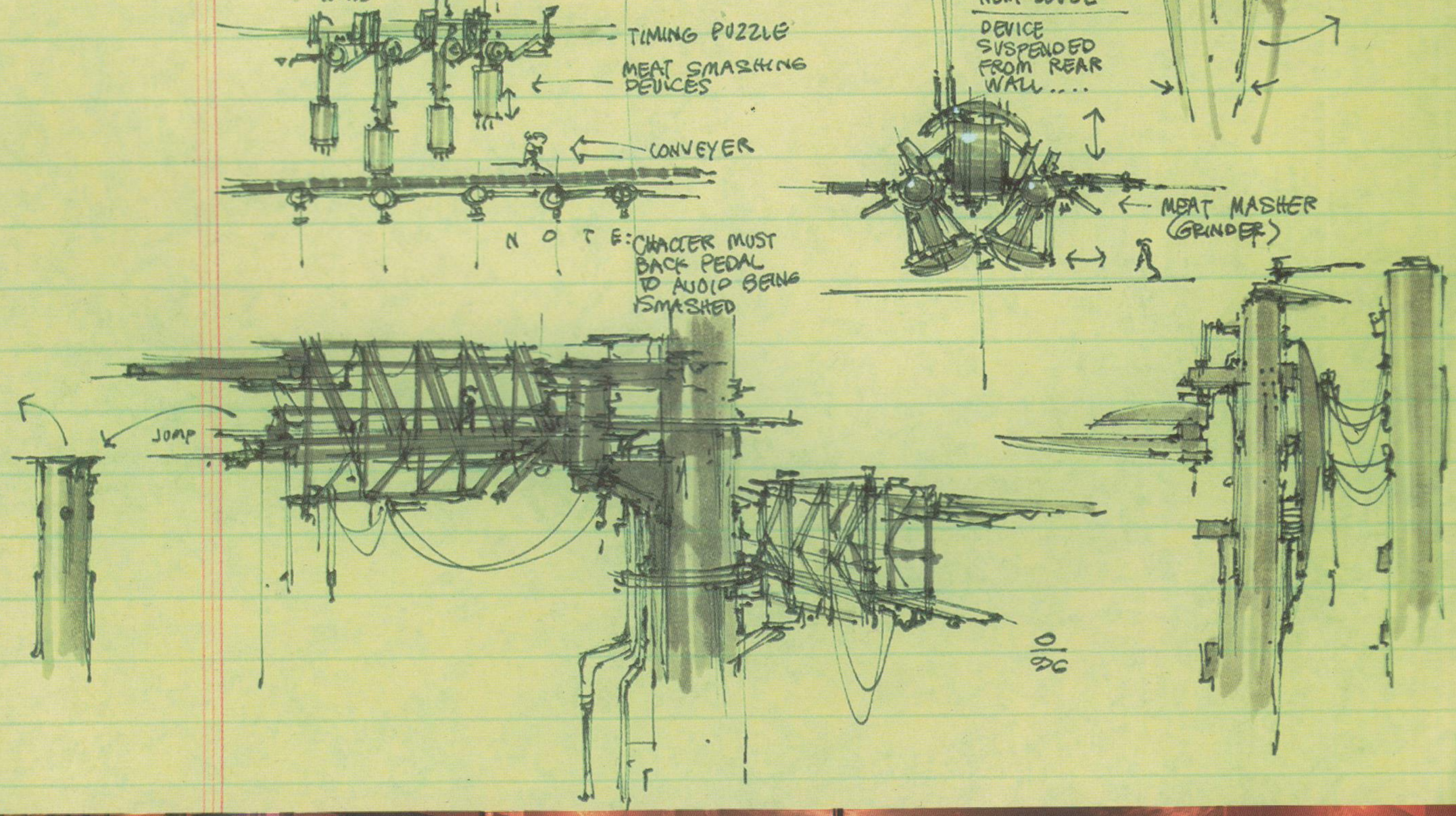
RuptureFarms Gift packages!
Cringe factory is our speciality!

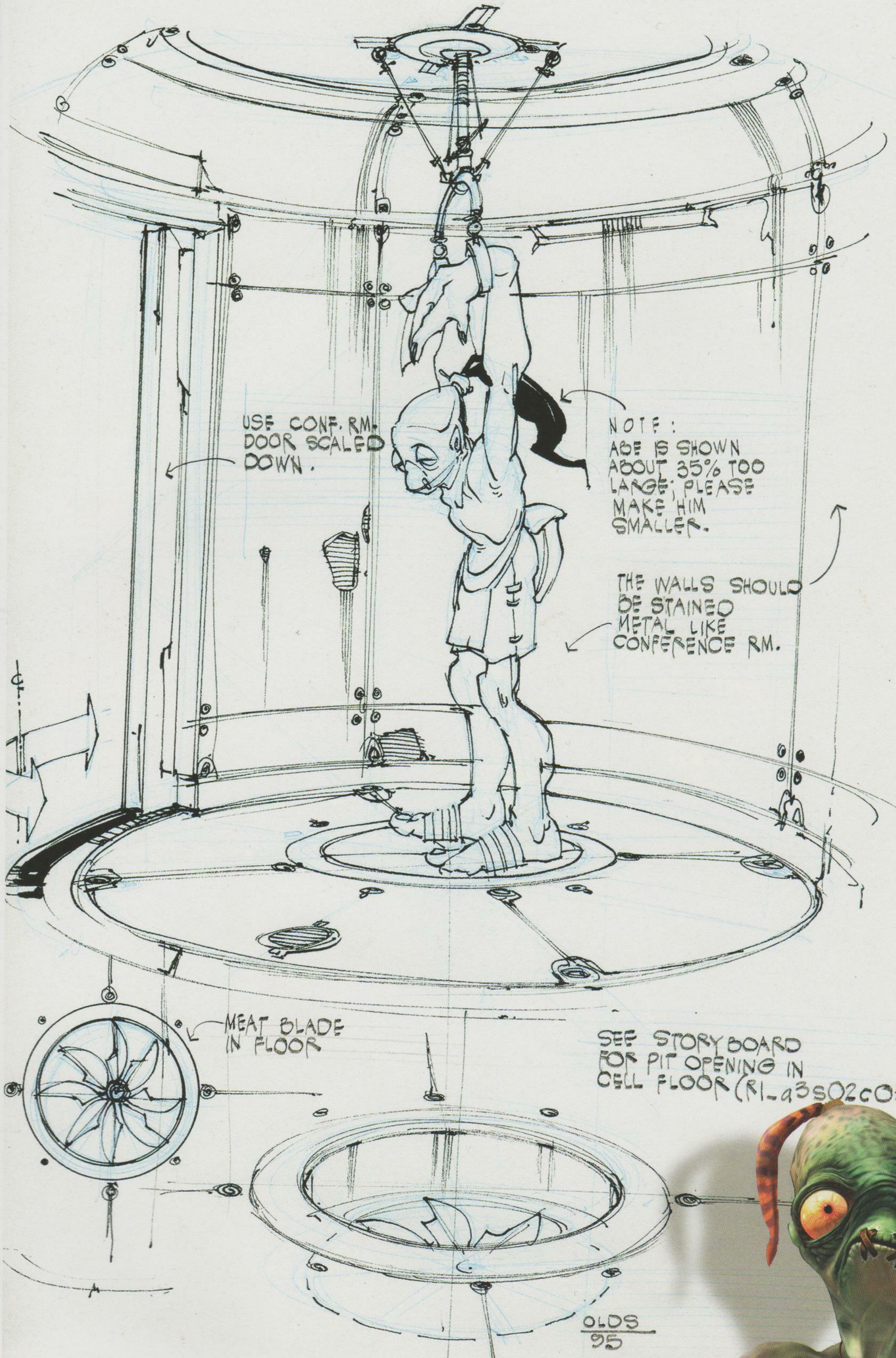
RUTURE FARMS

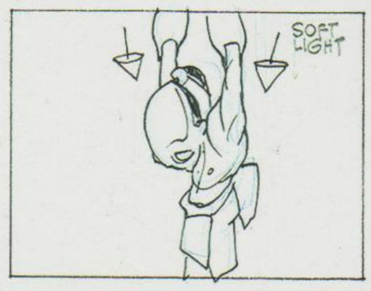
2/6/96



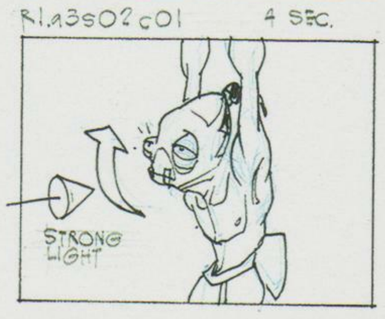


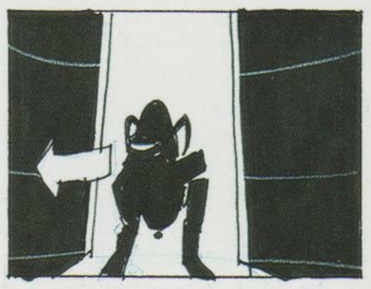




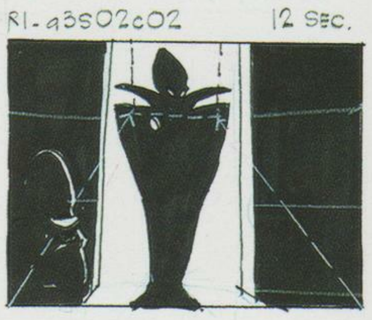


R1.a3s02c01 4 SEC.





R1-a3S02c02 12 SEC.



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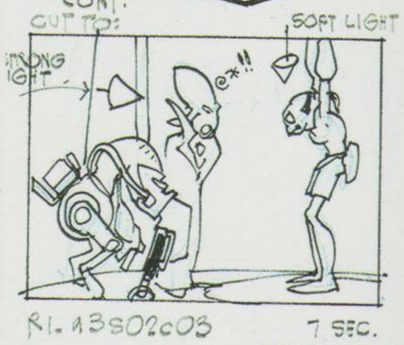

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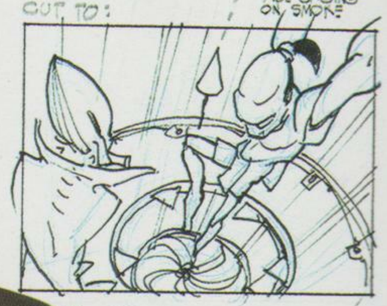

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" Well, I'd rescued all the Mudokons. But whose gonna rescue me? Cause here I am face to face with Molluck the Glukkon." - Abe

THE HOLDING CELL

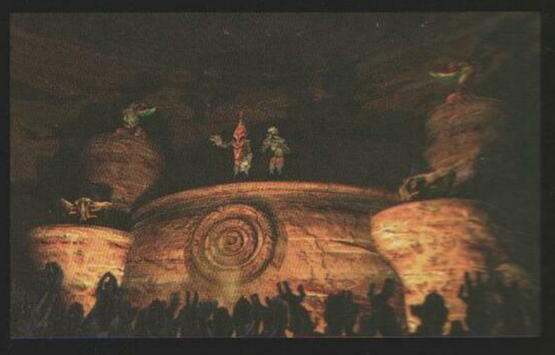
The good and bad ending CG movies take place in a RuptureFarms holding cell. The walls are covered in stains and graffiti like "Molluck sucks". A large meat blade in the floor is used in the bad ending. Abe hits the grinder, Molluck and the Slig laugh uncontrollably.

Opposite page, top: Abe's cell concept sketch and storyboard for the "Bad Ending" by Steven Olds.

Opposite page, bottom: PR image of Abe captured in a RuptureFarms barrel.

Above: CG stills from the "Bad Ending".

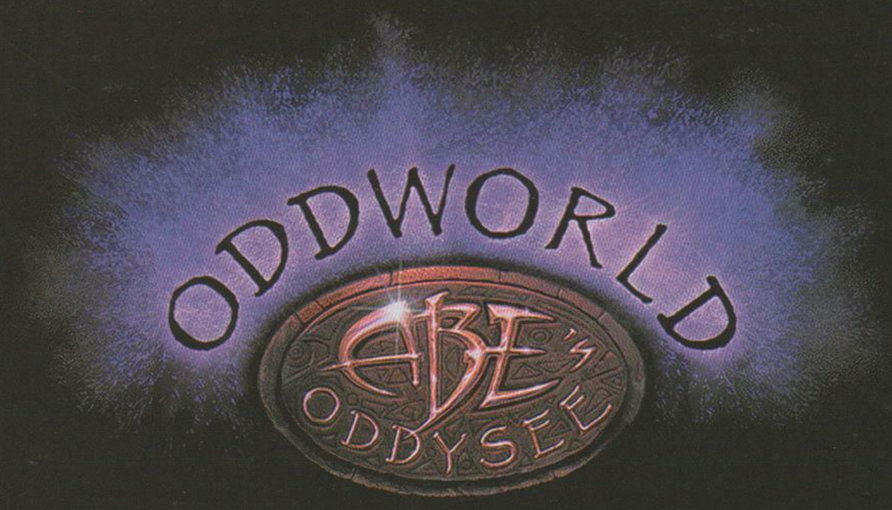
One of the things that made Abe's Oddysee unique was the cosmic law of Quarma. Because of Quarma, the actions of the player determine the outcome of the game. In this case, either a good ending or a bad ending is the result. Believe it or not, some sick-minded individuals actually play the entire game through killing all of Abe's buddies just to see what happens at the end. Let's just say they'll get theirs. Of course, those angelic souls who save all 99 Mudokons are rewarded with "The Good Ending".



THE GOOD ENDING MOVIE

Ten Sacred Mudokons chant in the sacred circle at the Monsaic Hidden and send a lightening bolt that destroys the Slig guard and Molluck. In this movie, Molluck's suit is burned off to reveal the Glukkon's naked body. We see that Glukkons stand on their hands, and their legs are helplessly underdeveloped.

BigFace appears and begins to chant. Abe is transported back to the Monsaic Sanctum where he is met with cheers from his fellow rescued Mudokons. He doesn't even realize he's a hero. Being the poor little schmuck that he is, he lets out some gas and the story ends.



AWARDS

Industry & Print Media

BEST DIRECTOR CD-ROM/GAME PLATFORM, World Animation Festival, 1997

WIRE AWARD FOR GAMES, Multimedia Wire, 1997

1997 VIDEO GAME APPROVAL, Parent's Choice Foundation, 1997

BEST PLAYSTATION MANUAL, Sony Entertainment of America, 1997

NOMINEE - CONSOLE ADVENTURE GAME OF THE YEAR, Academy of Interactive Arts & Sciences, 1998

NOMINEE - OUTSTANDING ACHIEVEMENT IN SOUND/MUSIC, Academy of Interactive Arts & Sciences, 1998

NOMINEE - OUTSTANDING ACHIEVMENT IN ART/GRAPHICS, Academy of Interactive Arts & Sciences, 1998

SILVER REVIEW AWARD, Electronic Gaming Monthly, Oct. 1997

1998 BEST VOICE ACTING AWARD, Electronic Gaming Monthly, 1998

EDITOR'S CHOICE AWARDS - BEST SOUND, Electronic Gaming Monthly, Mar. 1998

CONSOLE GAME OF THE MONTH, Escape UK, Nov. 1997

CD-ROM OF THE MONTH, Focus UK, Nov. 1997

10 OUT OF 10 GOLD BEE AWARD, Fun Generation - Germany, Sept. 1997

1997 ARCADE GAME OF THE YEAR, Game.EXE- Russia, Feb. 1998

E3 SHOWSTOPPER , GamePro, Aug.1997

1998 ELECTRONIC GAME OF THE YEAR, Games, Dec. 1998

BIG RUBBER STAMP OF APPROVAL, Hyper - Australia, Oct. 1997

1998 BEST ACTION/ADVENTURE AWARD, PC Player, Jan. 1998

IT'S A MANIAC AWARD, Maniac - Germany, Sept. 1997

GOLD GAME AWARD, Mega Fun - Germany, Sept. 1997

GAME OF THE MONTH, Next Level - Germany, Sept. 1997

1998 BEST CHARACTER DESIGN, Offical US PlayStation, Feb. 1998

OGR SELECT AWARD, Online Gaming Review, Feb/Mar. 1998

SEAL OF APPROVAL, Level - Europe, Nov. 1997

NOBEL PRIZE, PC Computing, Dec. 1997

PC GAMES "A" LIST, PC Games, Feb. 1998

EDITOR'S CHOICE, PC Gamer, Apr. 1998

SILVER X RATING, PS Extreme, Nov. 1997

January 1995
Production begins on SoulStorm.

May 1996
The game is shown behind closed doors at E3

September 12, 1996
GT Interactive becomes Oddworld's publisher and partner. GT changes name of game to Oddworld: Abe's Oddysee.

December 1996
First Holiday card sent.

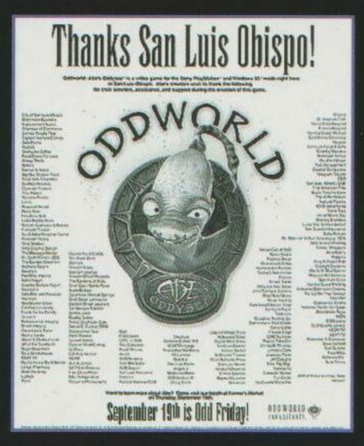
May 27 - 30, 1997
E3 Atlanta. Abe's Oddysee is shown in its own theater.

July 17, 1996
Oddworld opens its door for its first European press tour. Journalists from around the world visit the studio.

July 1997
Abe's first magazine cover.

September 19, 1997
Abe's Oddysee hits store shelves on "Odd Friday" for the PlayStation and PC.

Abe's Oddysee team photo.
The gang feasts on bbq chicken and ribs (with no napkins or utensils) before the shoot.



September 19, 1997
Odd Friday in San Luis Obispo.
The first wrap party is celebrated at Cafe Roma.

October 1997
Abe a GoGo is published by Softbank for Japan's PlayStation.

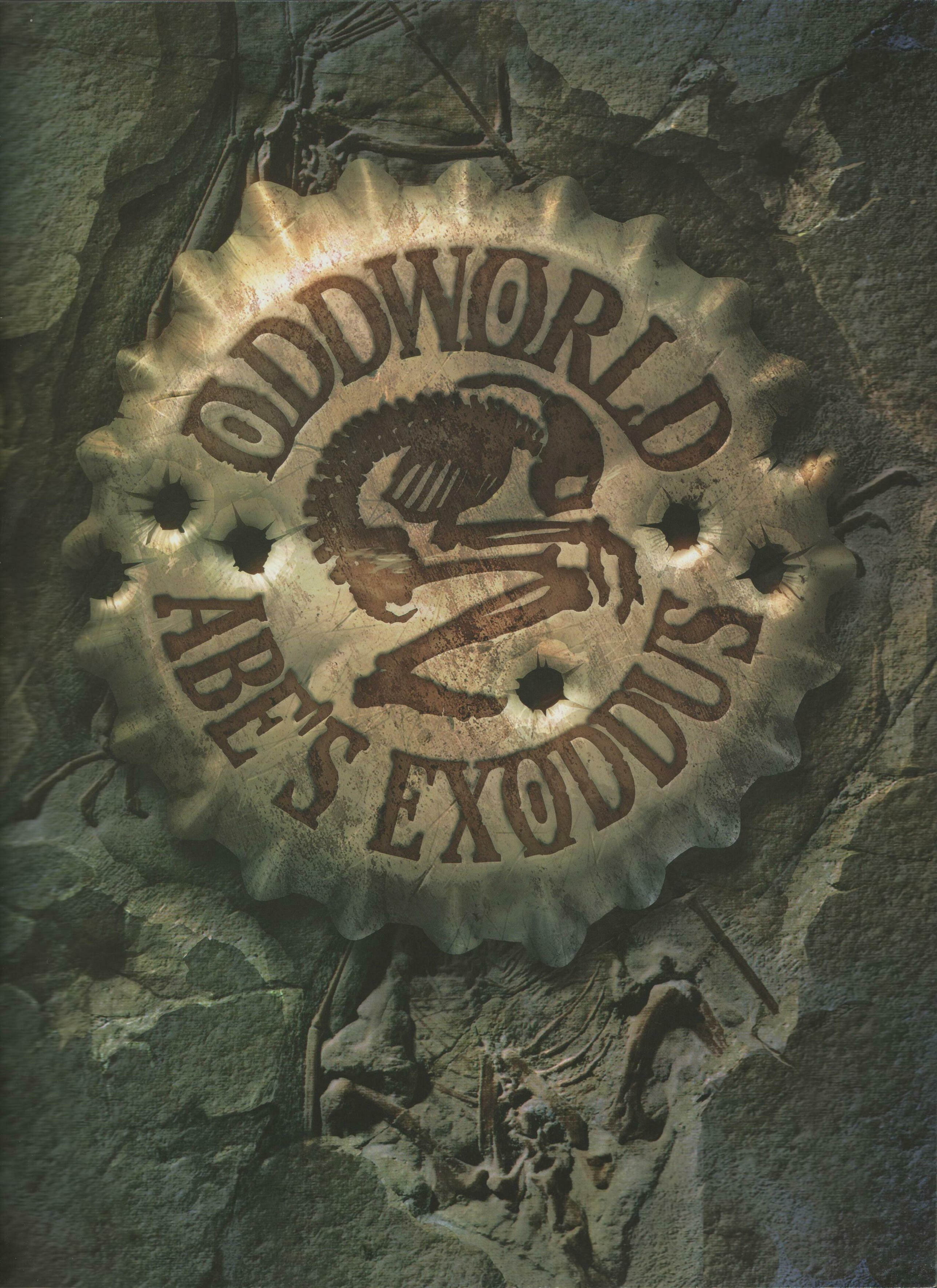
December 1997
Second Holiday card.
Abe's Exoddus begins full production.

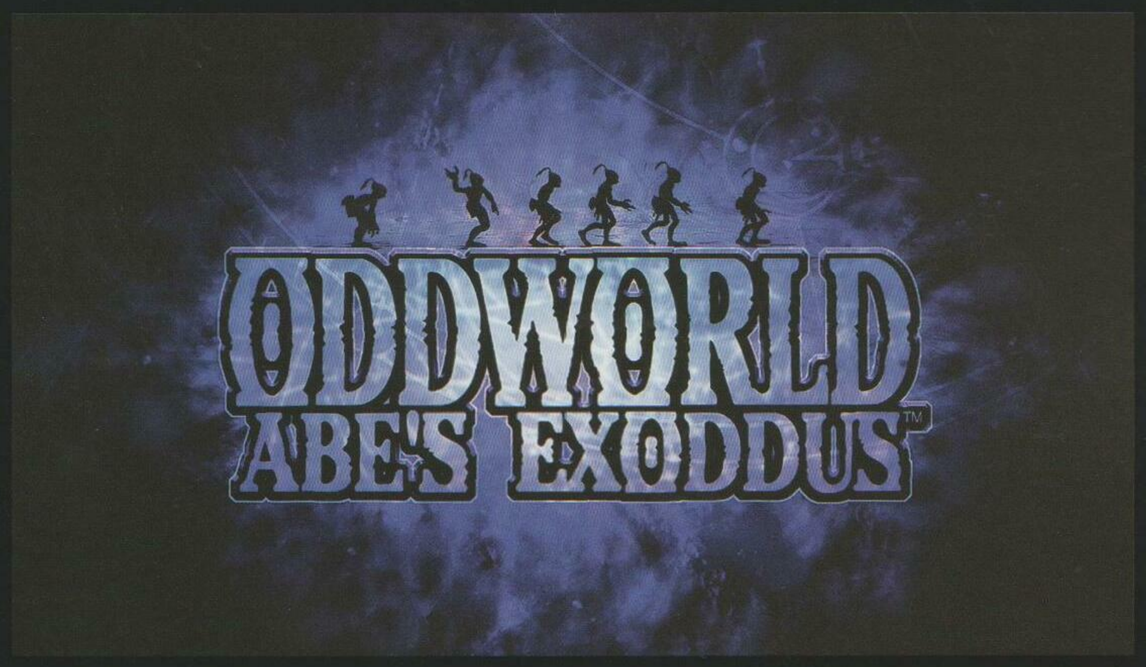
Chapter Four

ODDWORLD: ABE'S EXODDUS

Abe's Exoddus is considered a bonus game in relation to the Oddworld Quintology and Abe's second adventure. He couldn't just go back to waxing floors and watching the tube, after all! With his fellow Muds enduring the persecution of slavery, and mining their own bones to make brew, a cowering Mudokon skeleton atop an authentic SoulStorm Brew bottle cap seemed the perfect image for this game logo. Add a few bullet holes in as a reminder of good ol' fashioned slig discipline, and the concept is complete!

1998


SWORD
OF
BES EXODUS



When design on Exoddus began, there was a lot of excitement from the reception of Abe's Oddysee and designers looked forward to unveiling and learning more of Oddworld and the Inhabitants. Exoddus was to feel bigger. In fact, it ended up being literally twice the screen real estate as Abe's Oddysee. It encompassed a lot more Inhabitants and their lives. It also revealed more glimpses of how the Mudokons lived in the past and where they would go in the future. One goal was to show the degradation of the Mudokon culture by exploitation from Glukkon greed, and more Glukkon corporate structure and the systems supporting those structures. It was time to put a face on the machines behind the products. Taking all this into consideration, Abe's second journey began.

Three ghostly Mudokon Spirit Guides beg Abe to come to Necrum, the ancient Mudokon City Of The Dead. Seems the Glukkons were digging up ancient Mudokon bones as fast as they could to provide the main ingredient for the Oddworld's most addictive beverage: SoulStorm Brew. Bear in mind that due to their naïve nature, Muds often find themselves as the unwilling participants in the plans of others. They never even knew they wanted Brew until the Glukkons told them and forced them into needing it. So after traveling to Necrum and back, Abe infiltrated SoulStorm Brewery and rescued the Mudokon workforce from the Glukkon Tear X-Tractors. (Remember, you can't make Brew without a dash of fresh Mudokon tears!) With the help of new powers given to him by the Spirit Guides, Abe sabotaged the Brew Boilers and blew the place sky-high.

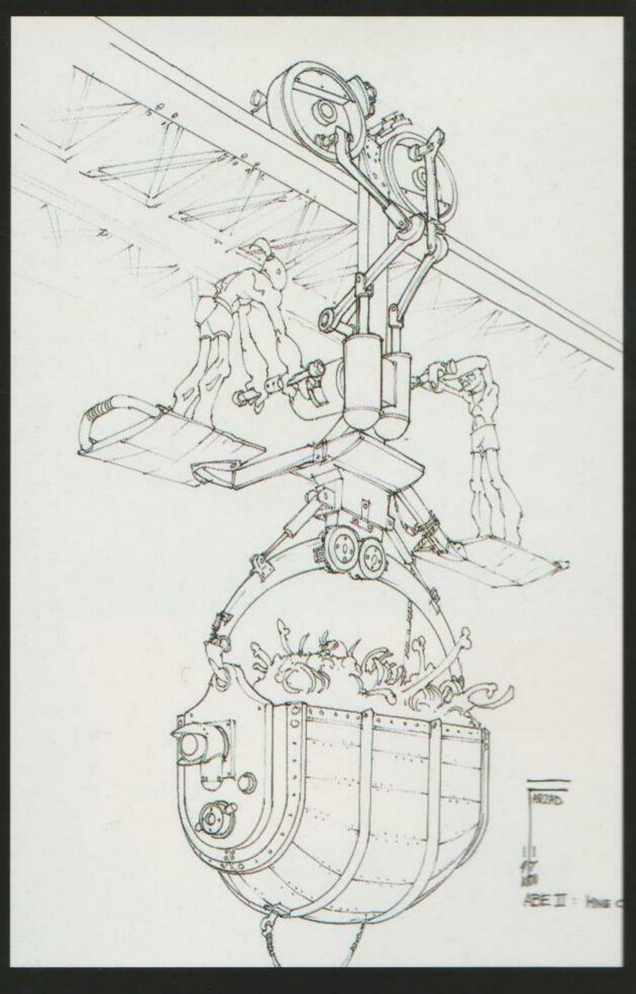
Ultimately, the design was a success. The destruction of Necrum and its evidence of sacred Mudokon ancestors serve as a reminder that the price of losing a culture for profit is not only figurative but also literal and permanent. It's a lesson about how important it is to conserve the environmental and cultural treasures while they last. Maybe it is not in the world's best interest to trade whatever possible in turn for profit.

Adding insult to injury, blinded Mudokons are forced to dig the bones from their own ancestral burial grounds. The Glukkons are so greedy that the Mudokons are forced to work without sight for fear that it would lower their productivity if they found out that they had been exploiting their own burial grounds. This concept was spurred from real-world historical accounts of using native peoples, whether willfully or unwittingly, to undermine and destroy the record and culture of their way of life. The skin of Blind Mudokons is paler than Abe's.

This spread: CG stills from the opening movie.

Opposite page, bottom right: Mine car concept sketch by Farzad Varahramyan.

Opposite page, right: SoulStorm Mining logo by Thomas Jung.



"This is Necrum.

Long ago, the Mudokons brought their dead here.

That was before the Glukkons started stealing our bones.

They used Mudokon slaves to do it.

Blind ones that couldn't see.

The Glukkons didn't want anyone to know what they were digging up.

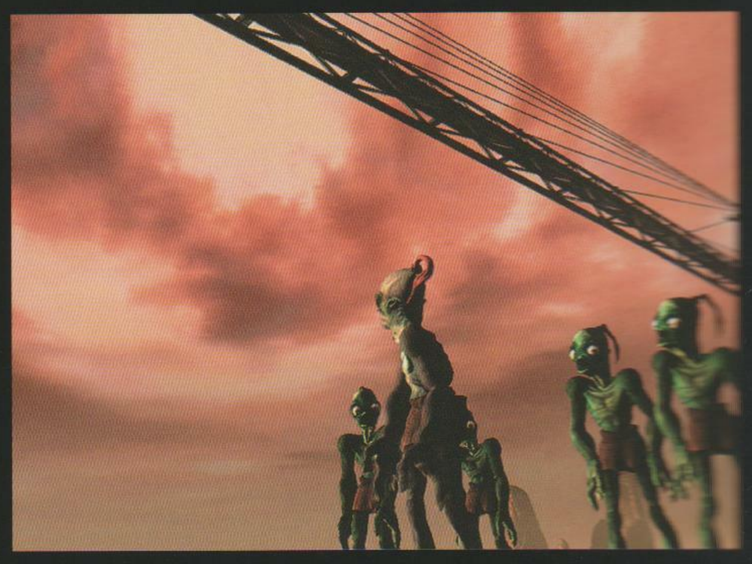
And no one ever did, not until the spirits of those bones paid me a visit...

Abe, you're the savior of the Mudokons so ya gotta help us!

Ya gotta come to Necrum Abe ....

Quickly!"

SOULSTORM MINING CO.™

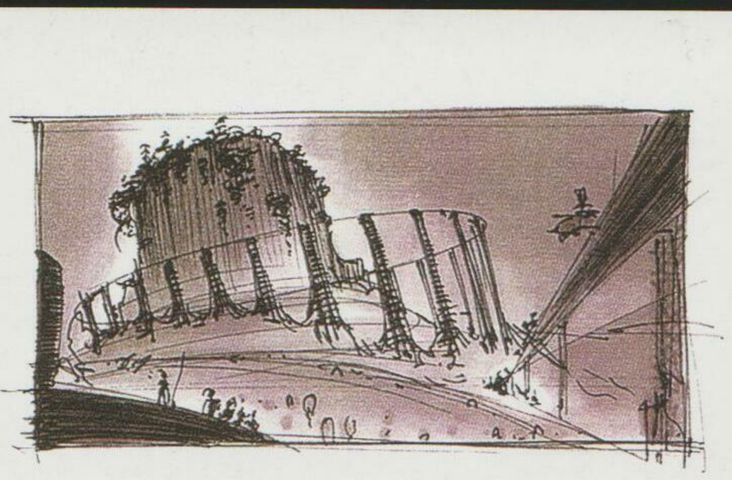


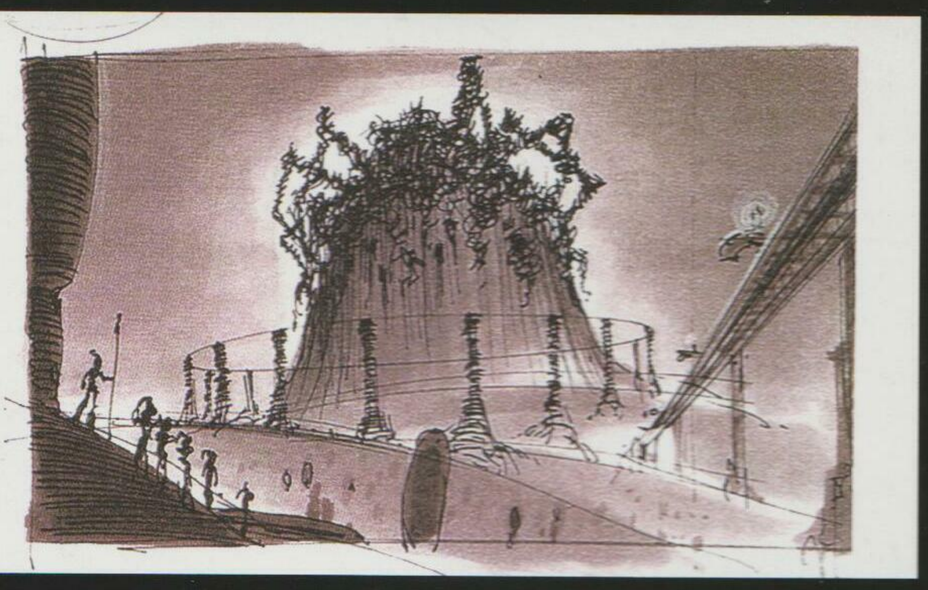
THE VISION MOVIE

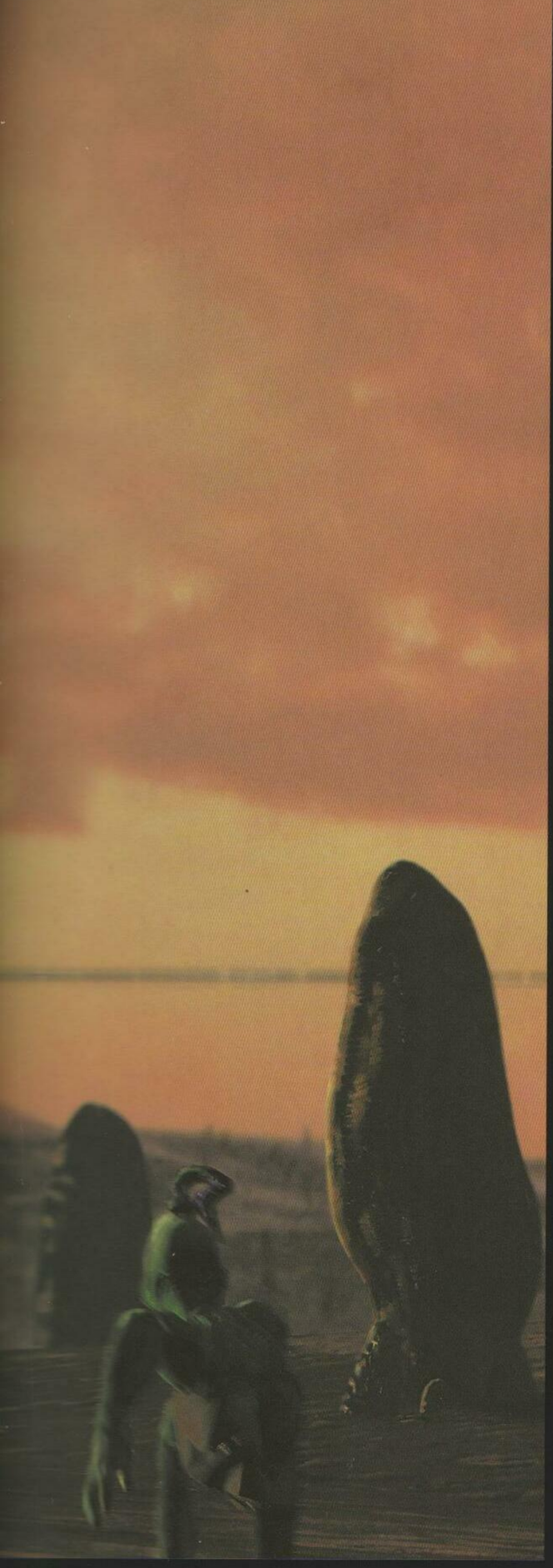
Abe had to do something! He left for Necrum early in the day with a few loyal Mudokons. The Mudokons looked up to Abe and happily followed him all day ... until they began to tire. Walking really slow, heads bowed, they started getting irritated and losing faith. Abe has finally had enough of their complaining when the ground starts shaking, but no one seems to notice yet. The rumbling gets louder and the ground shakes more violently. The Mudokons are scared. Something big was coming their way. From behind them and out of the fog appears two glowing red eyes.

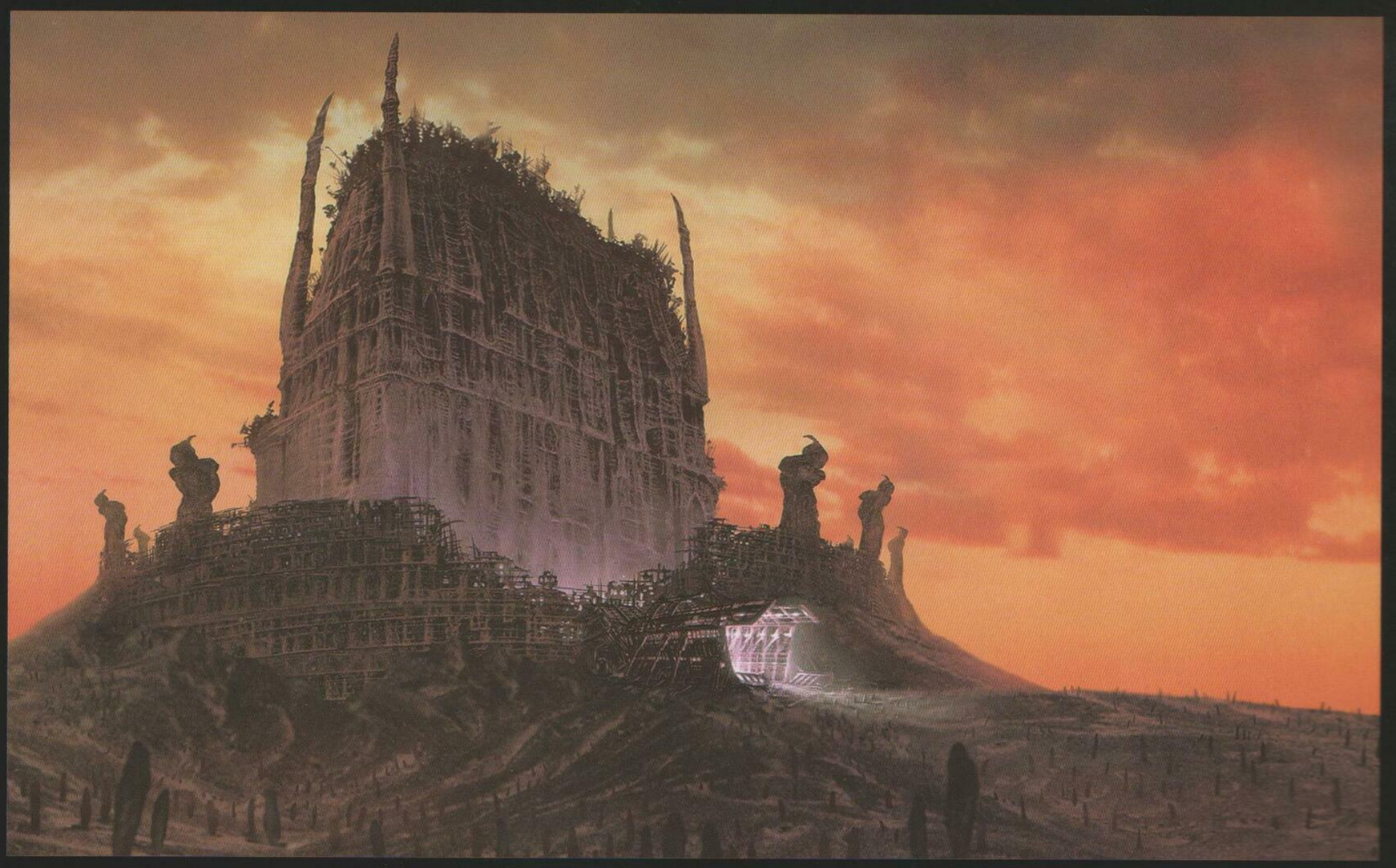
A train passes overhead on tracks that the Mudokons did not even notice were there. The train roars past followed by a seemingly endless flow of swaying mining cars. A bone falls from one of the last mining cars. It hits the ground and bounces in front of Abe and the others. Abe looks down at the bone and realizes they are getting close to Necrum.

This spread: CG stills from the Vision movie.



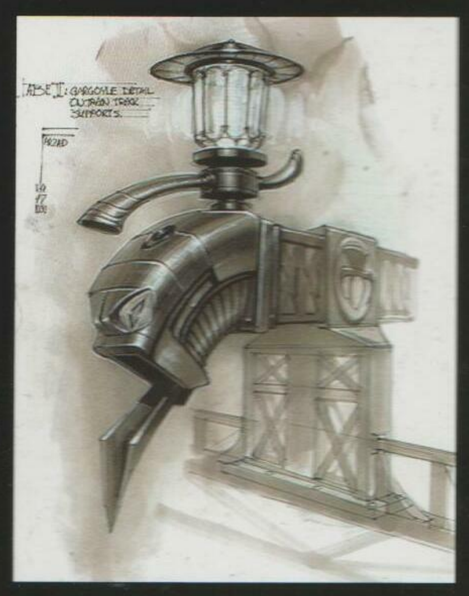






Shadows cast across a cylinder create dynamic curves. Designers found early in production that cylinders in the background are a good contrast against the abundance of linear platform elements that Abe had to interact with. The temple inside of Necrum is an example of the practical need for dynamic lighting in all the backgrounds. It also serves, by its size and its detail, to remind us of sophistication and pride lost and forgotten by modern Mudokons.

This spread: Concept sketches and color matte paintings by Farzad Varahramyan.



BREW LOGOS FOR
SOULSTORM BREWERY

The working title for Abe's Exoddus was
"Abe gets boned and brewed".

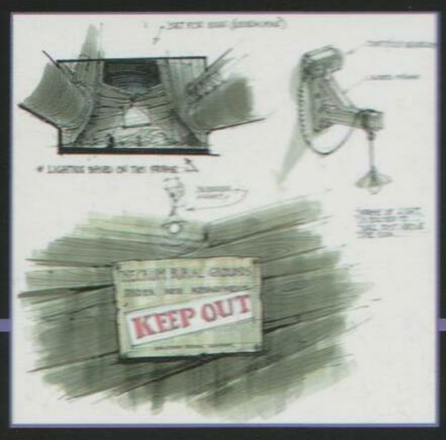
SOULSTORM BREW

Historically, addiction has been one of many tools used in an attempt to suppress cultures. The concept is a fertile resource for story and design development. SoulStorm Brew addicts and sickens the Mudokons. Mudokons never realized they "could not live without" SoulStorm Brew. Sinister addictive qualities built in prove to be a powerful enemy of the Mudokons. To add insult to injury, SoulStorm Brew has the secret ingredients of Mudokon Bone Powder and Mudokon Tears. The diabolical SoulStorm Brewery has not only enslaved the Mudokons through addiction, but they have done it at a higher price than Mudokons are even aware of. Sick Mudokons are regular Mudokons who have drunk SoulStorm Brew. Sick, Angry, Depressed, Happy, Stable, and Violent were the emotional states of Mudokons introduced in Exoddus.

Opposite page: SoulStorm brew sketch and color iterations by Farzad Varahramyan.

Above: CG stills from the Necrum Entered and Brew movie.

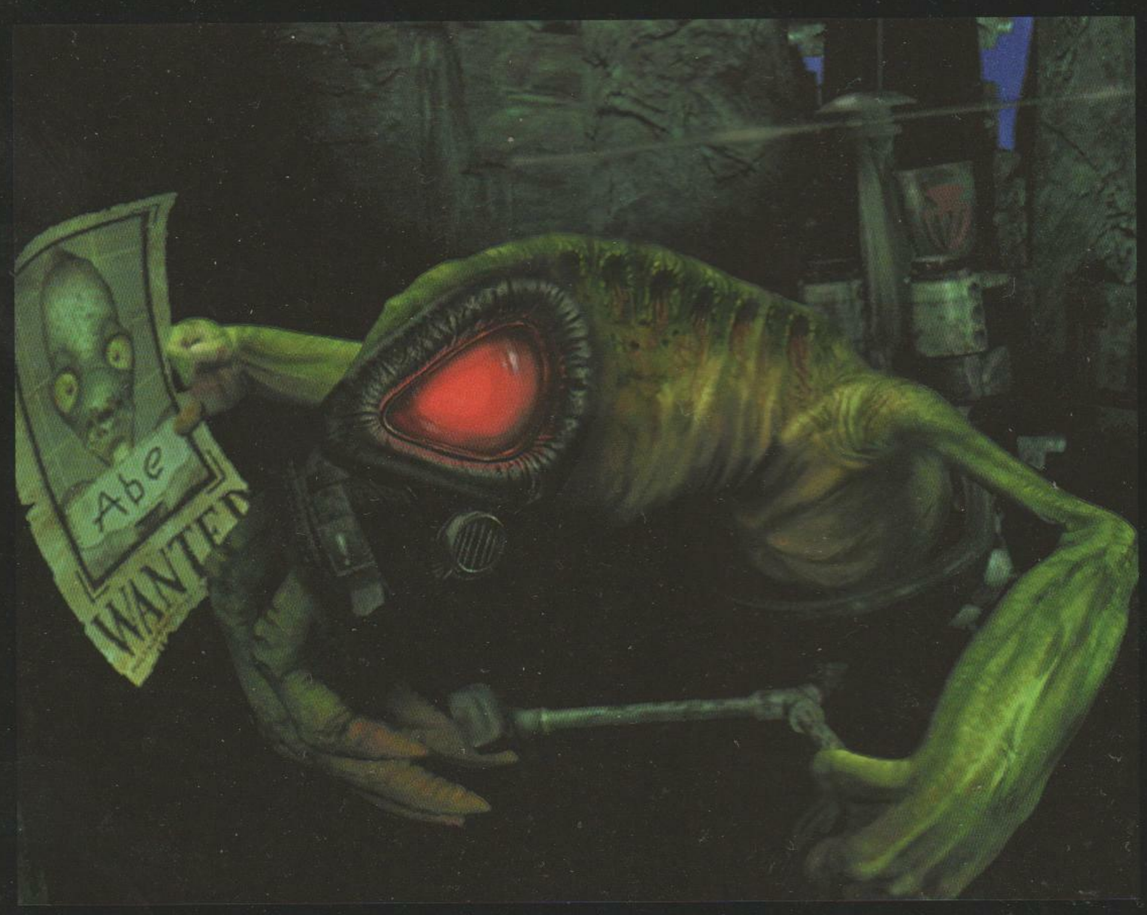
Below right: Production sketch by Farzad Varahramyan.



THIS DRAWING IS FOR REFERENCE ONLY. MASK CONFIGURATION IS NOT ACCURATE.

OLDS 95

ORDER GUARDS 1ST BRIGADE



FLYING SLIGS

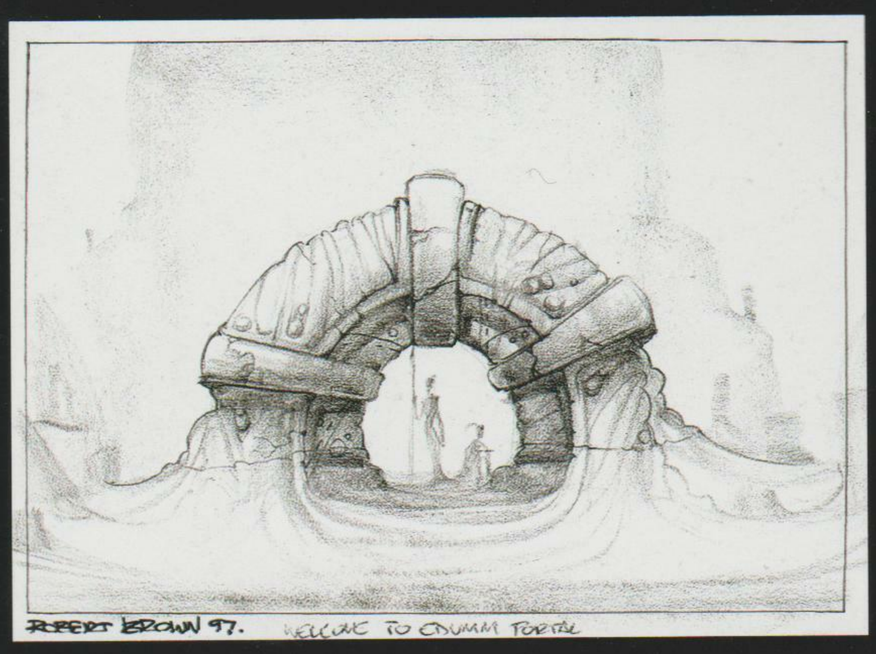
Flying Sligs are the fast attack weapon of the Glukkon security forces. Their detailing is inspired by early armature attempts at flight and the need for their profile to read well on screen. Flying Sligs consider themselves to be the elite of the Slig forces–an attitude universal to hotshot pilots everywhere.

Top left: Concept sketch for a T-shirt by Farzad Varahramyan.

Top right: Earlier concept sketch by Steven Olds.

Opposite page: Image originally created for GameFan magazine cover by Raymond Swanland.

"I can't believe it! That's him! It's that Abe guy! Promotion, here I come!" - Flying Slig from the Brew movie.


ROBERT BROWN 97. WELCOME TO CHUMAH FORTRESS

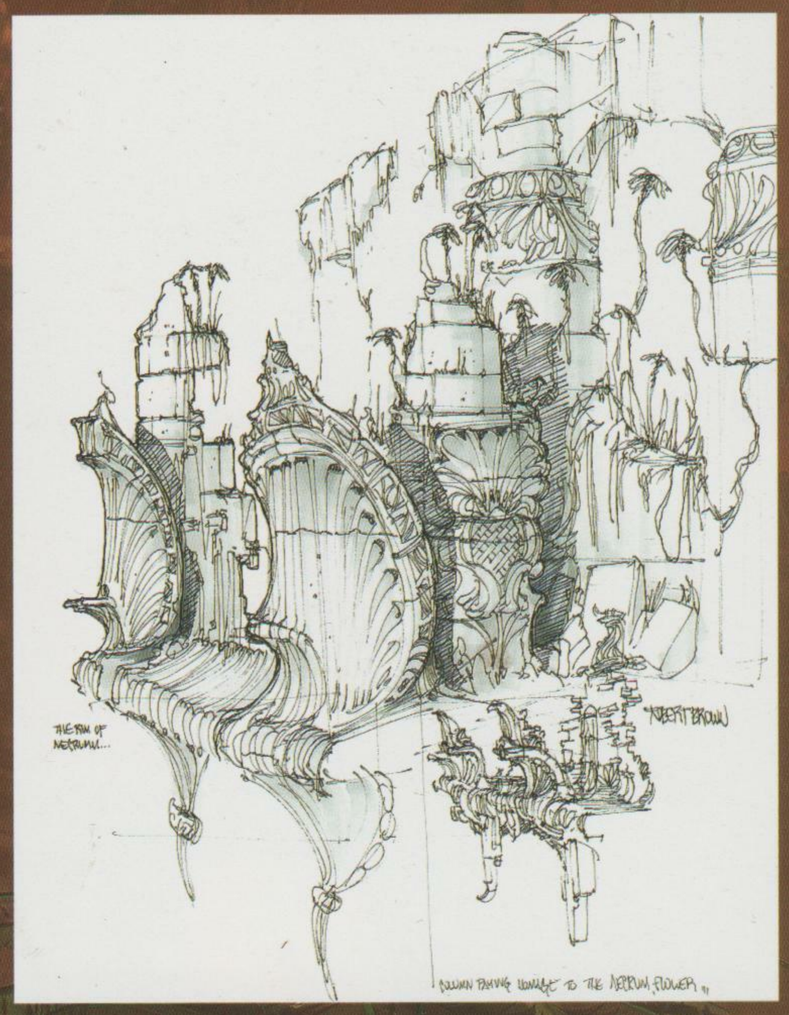
: TEMPLE GUARDIAN
R.BROWN 97

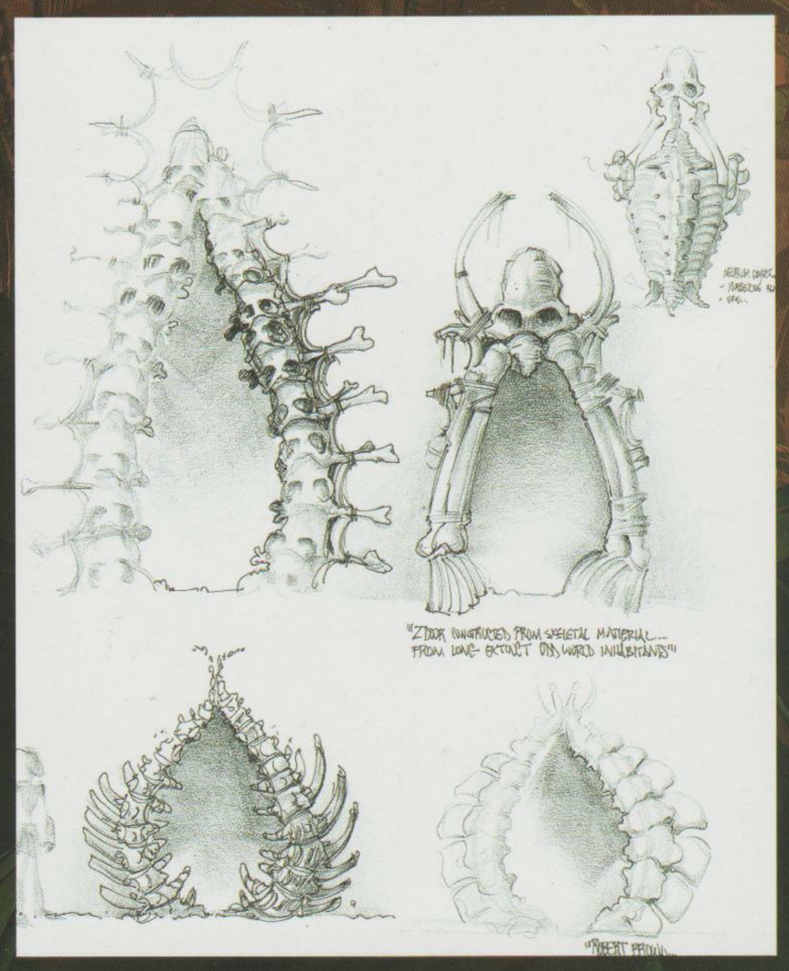
ABE ESCAPES

Abe finds himself shot from the temple after escaping the perils of Necrum mines. Unfortunately, **this is one** of the many landings he is known for that leaves little to be desired.

Abe lands on the remains of a Necrum guardian. Guardians are remnants of ancient protectors. **Long before** the Glukkons ever knew about Necrum, the guardians were its sentinels, protectors **of the** sacred place and the Mudokons buried there. When alive these guardians had the unique **ability** of spitting fiery globbers of vengeance from the orifice between their horns.

Opposite page: Concept sketches by Robert Brown.
This spread: CG stills from the Abe Escapes movie.





Necrum is the vast burial ground for many Mudokons. It is an oasis in the desert surrounded and protected by a giant stone structure reminiscent of a sarcophagus. It served as sacred final resting place for Mudokons long before Glukkons and Sligs arrived to exploit its contents. As Necrum was desecrated by the Glukkons and the bones of Mudokon ancestors were stolen to create SoulStorm Brew, life itself was drained from the once thriving oasis. The air became arid and hot with the encroaching desert on its walls. All that remains is decayed, crumbling rock and the sparse wilted remnants of a once healthy jungle. Early design influences were Mayan architecture and some of the structures from the Paris catacombs. Later rock spires, reminiscent of bone or worm eaten wood, were added.

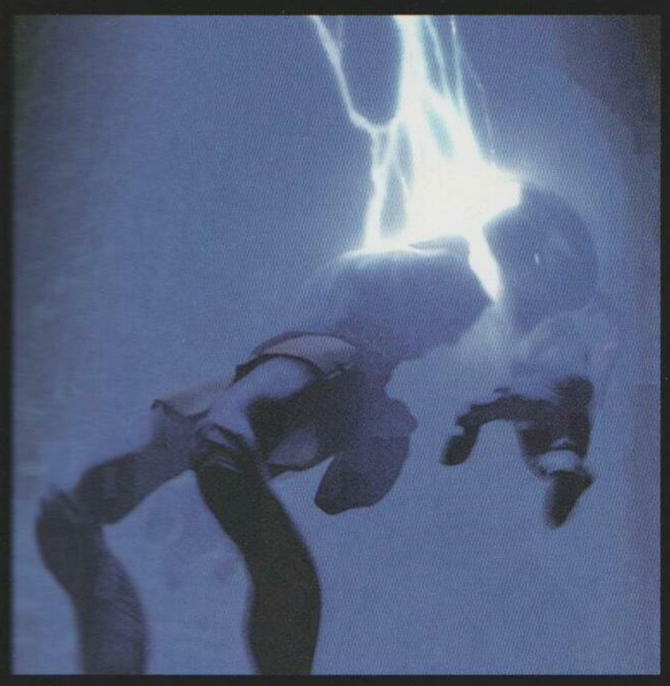
This spread: Concept sketches of Necrum by Robert Brown.
Opposite page, right: Necrum logo design by Raymond Swanland.

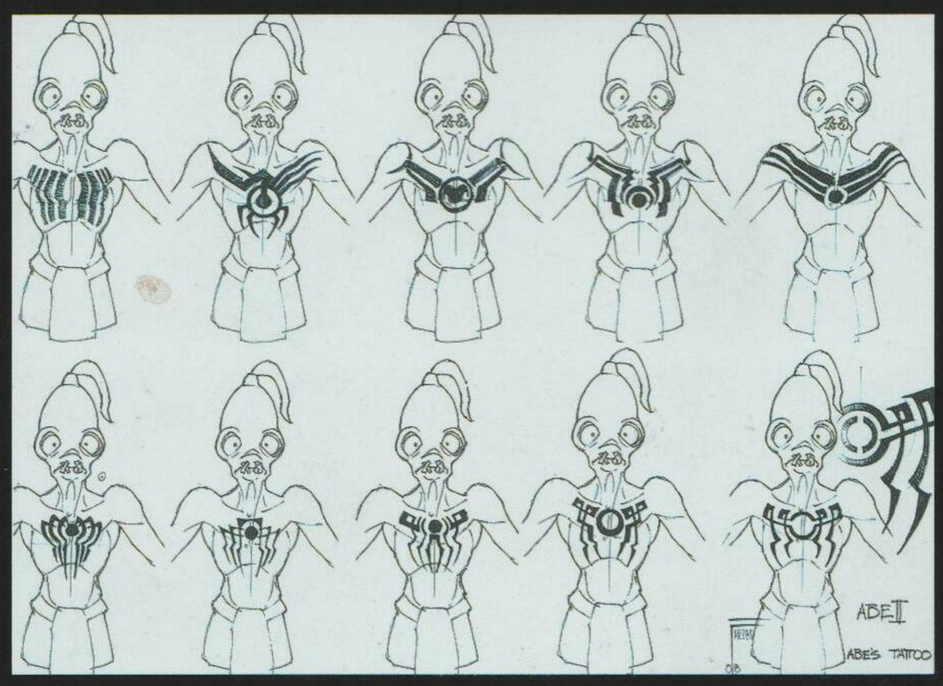
NECRUM SPIRITS

The Three Weirdos are spirits that call upon Abe to stop the Glukkons. They are already missing limbs due to the removal of their bones from Necrum. They are covered in Mudokon ceremonial paint and headdresses. The headdresses are symbolic of the wildlife that lives on Oddworld. Made from natural tulle fiber and river polished gems the Paramite, Scrab and Fleech are all part of the ceremonial themes assigned to each one of the Weirdos.

Above: Concept design of Three Weirdos by Robert Brown.

Opposite page: Abe chest tattoo iterations and design by Farzad Varahramyan.





The five horizonatal lines in Abe's chest tattoo stand for each game in the Oddworld quintology.

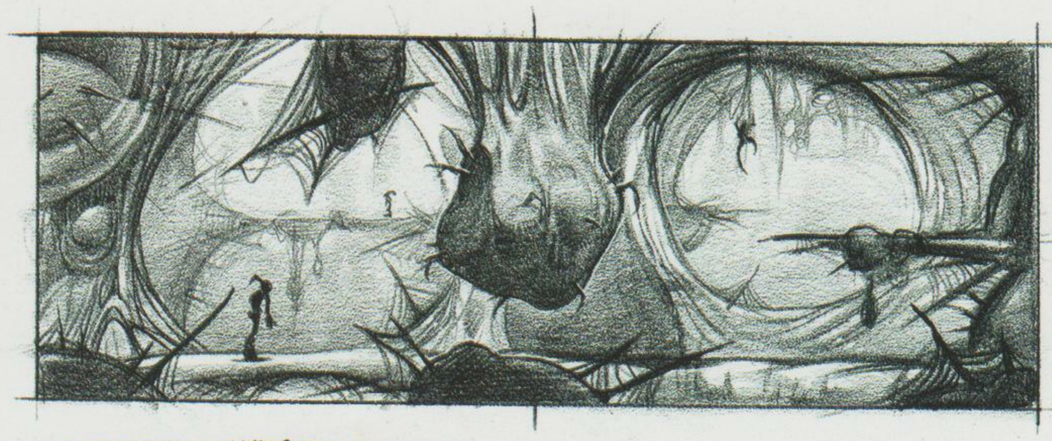
▷ HONORARY SPIRES ERECTED IN HONOR OF PAST SCRABS BY NEAR DIEING SCRABS.

ARZAD

2/9
9/7
AUG

HALLS WHO'S WALLS ARE JUST STACKED WITH BEAK BONES, JUST LIKE EUROPEAN CATACOMBS WHERE YOU FIND WALLS MADE UP OF 1000'S OF STACKED SKULLS.

SCRABACOMBS



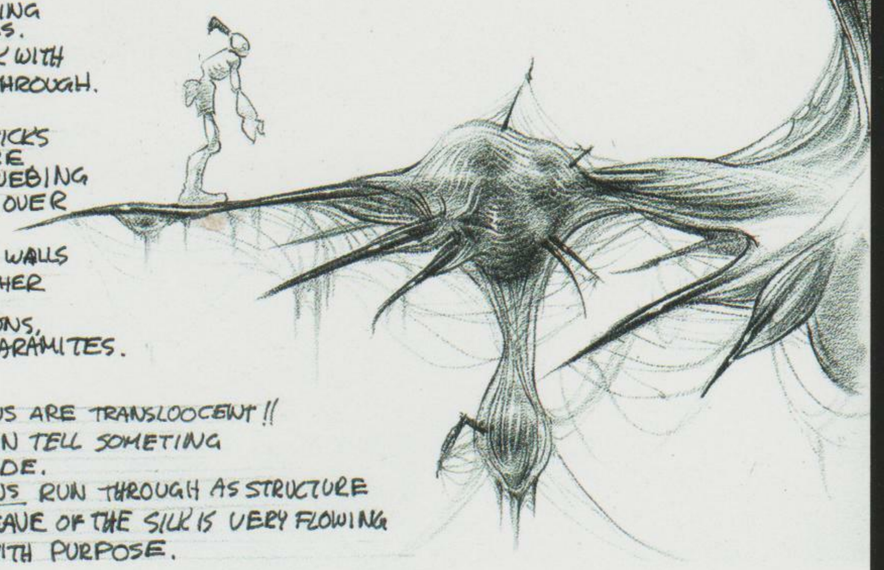
▷ CRYPTCOON INTERIOR:
TRANSLOOCENT HGHTING COMING THROUGH MANY THIN COCOON WALLS.
- WALLS ARE ALL COCOON/SPUNSILK WITH SOME FLESHY PARTS SHOWING THROUGH.

▷ COCOONING PARAMITES USE STICKS TO REENFORCE THE STRUCTURE
- EVERITHING IS COVERED IN WEBING
- MUMIFIED DEAD PARAMITES ALL OVER

▷ OPENINGS IN THE MEMBRANE WALLS SHOW THROUGH TO THE FURTHER WALKWAYS... THE 50% LEVELS.
▷ JUST REMEMBER: WEBS, COCOONS, STICK, MEMBRANE, AND DEAD PARAMITES.

ARZAD

2/8
9/7
AUG



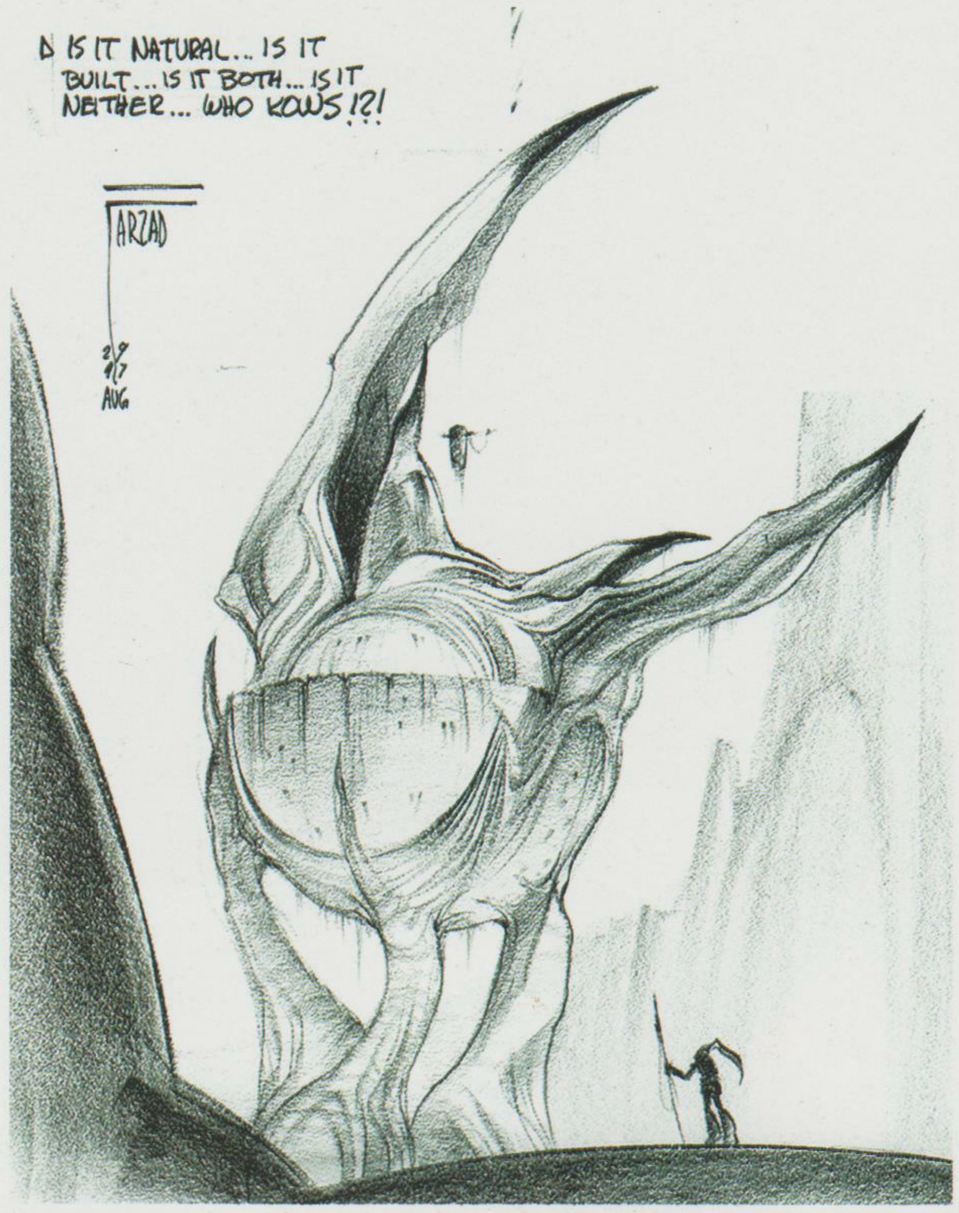
▷ COCOONS ARE TRANSLOOCENT!! YOU CAN TELL SOMETING IS INSIDE.
- THORNS RUN THROUGH AS STRUCTURE
- THE WEAVE OF THE SILK IS VERY FLOWING AND WITH PURPOSE.

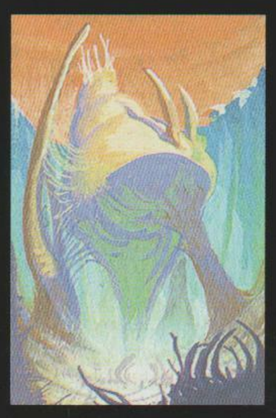
PARAMITE CRIPTOCOON

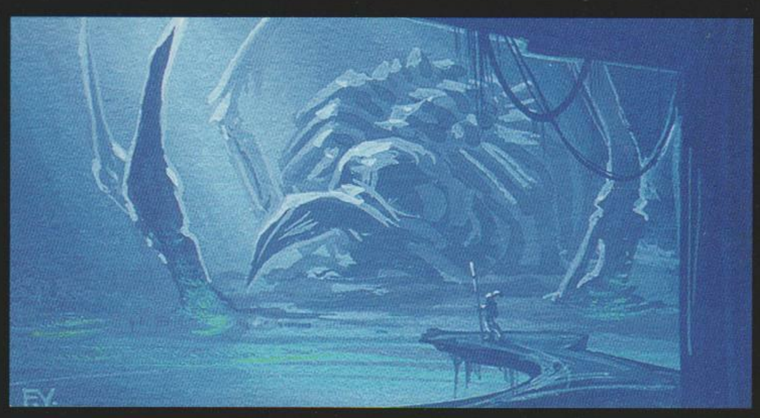
▷ IS IT NATURAL... IS IT BUILT... IS IT BOTH... IS IT NEITHER... WHO KOWS!?!

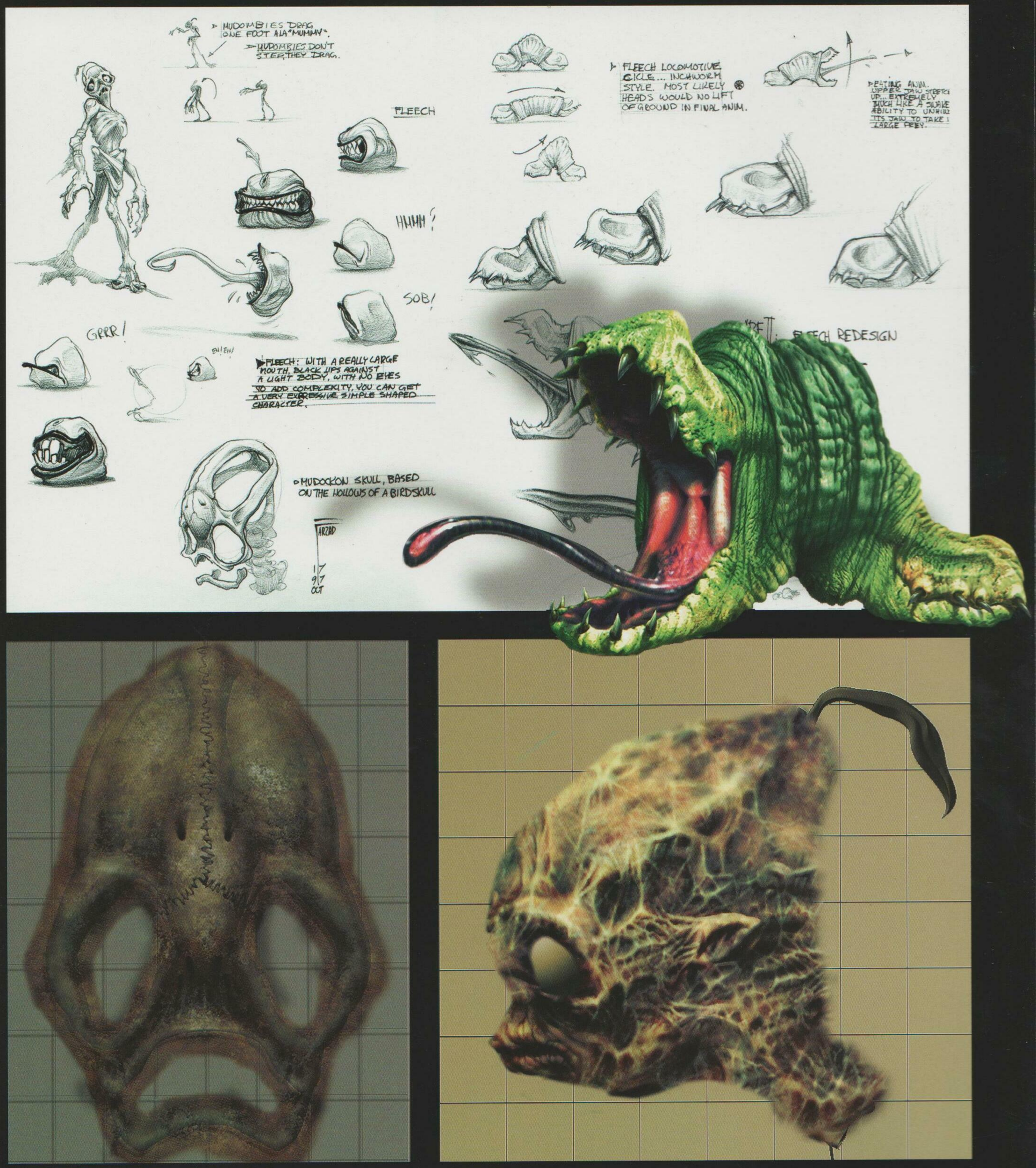
ARZAD

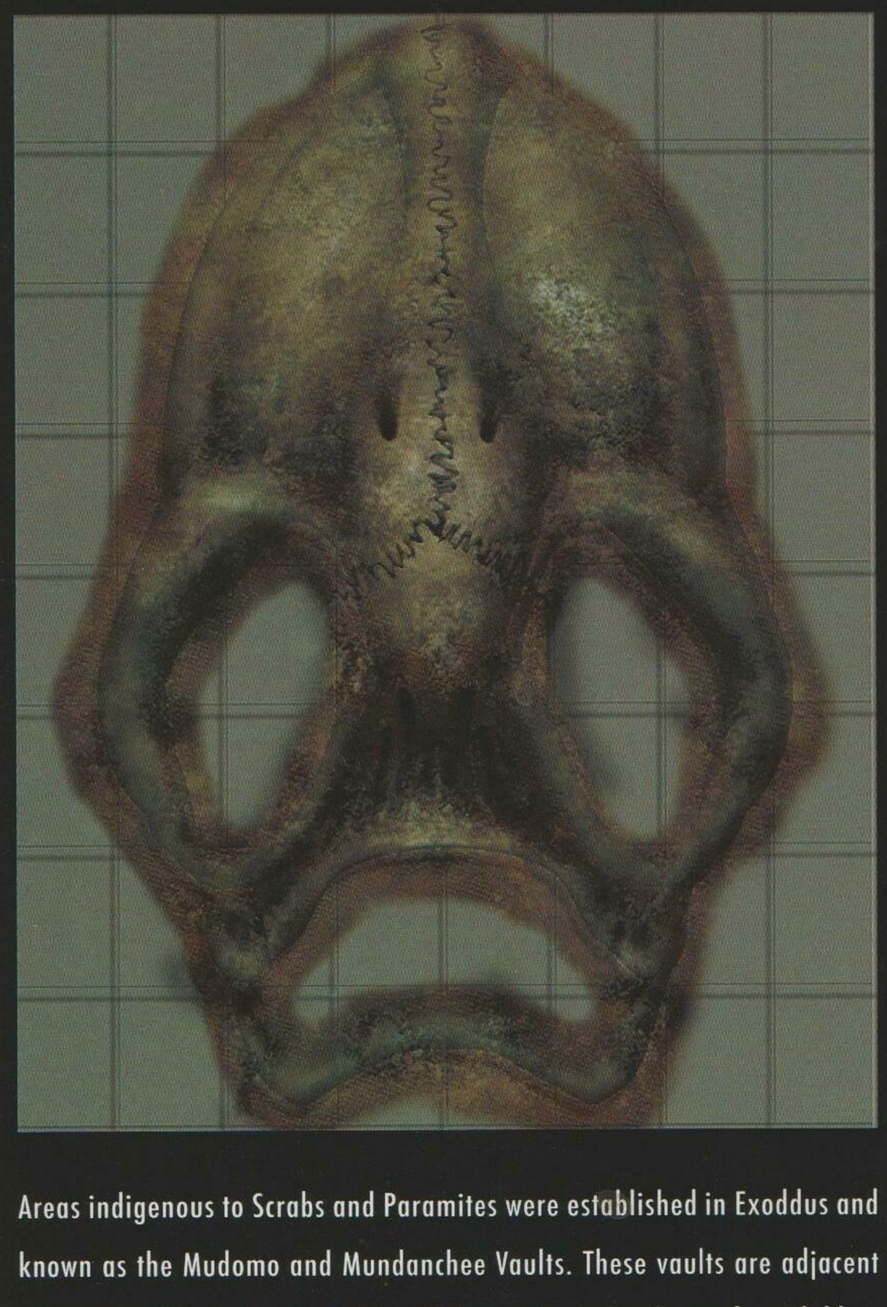
2/9
9/7
AUG

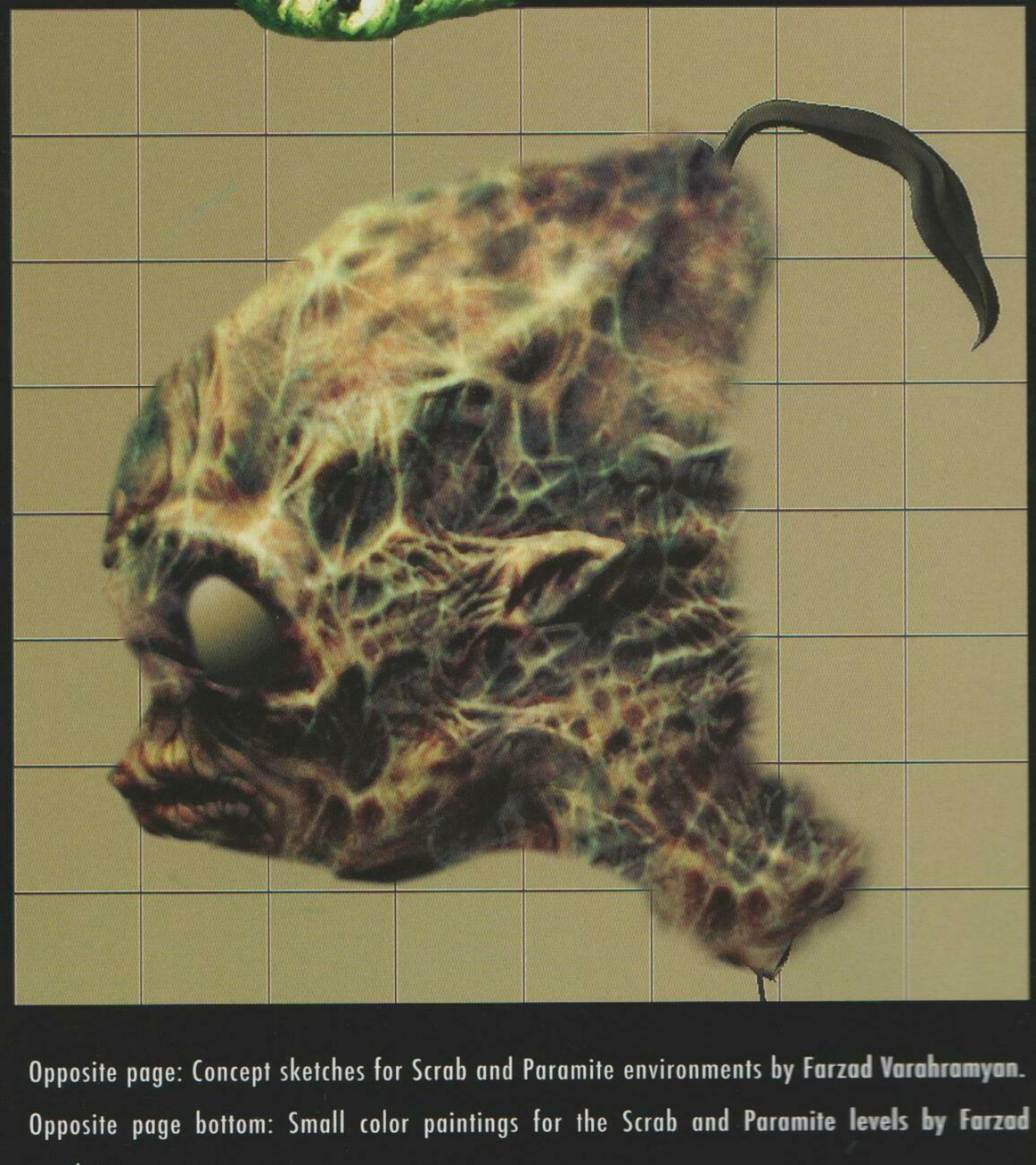












Areas indigenous to Scrabs and Paramites were established in Exoddus and known as the Mudomo and Mundanchee Vaults. These vaults are adjacent to Necrum. Originally created in Vykkers Labs to be the perfect Glukkon pet, Fleeches are cute as babies then turn into bloodthirsty monsters and are routinely flushed down toilets throughout Oddworld. Mudombies are Mudokon Spirits who cannot rest because their beloved burial grounds of Necrum are being strip-mined by the Glukkons. In a nutshell, they are hulking, idiot, zombie Mudokons.

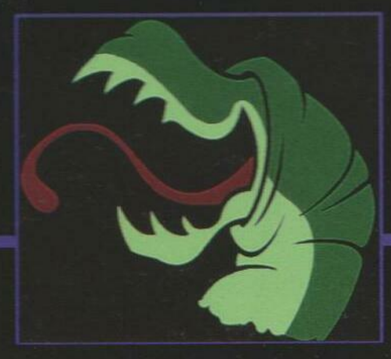
Opposite page: Concept sketches for Scrab and Paramite environments by **Farzad Varahramyan.**

Opposite page bottom: Small color paintings for the Scrab and Paramite **levels by Farzad** Varahramyan.

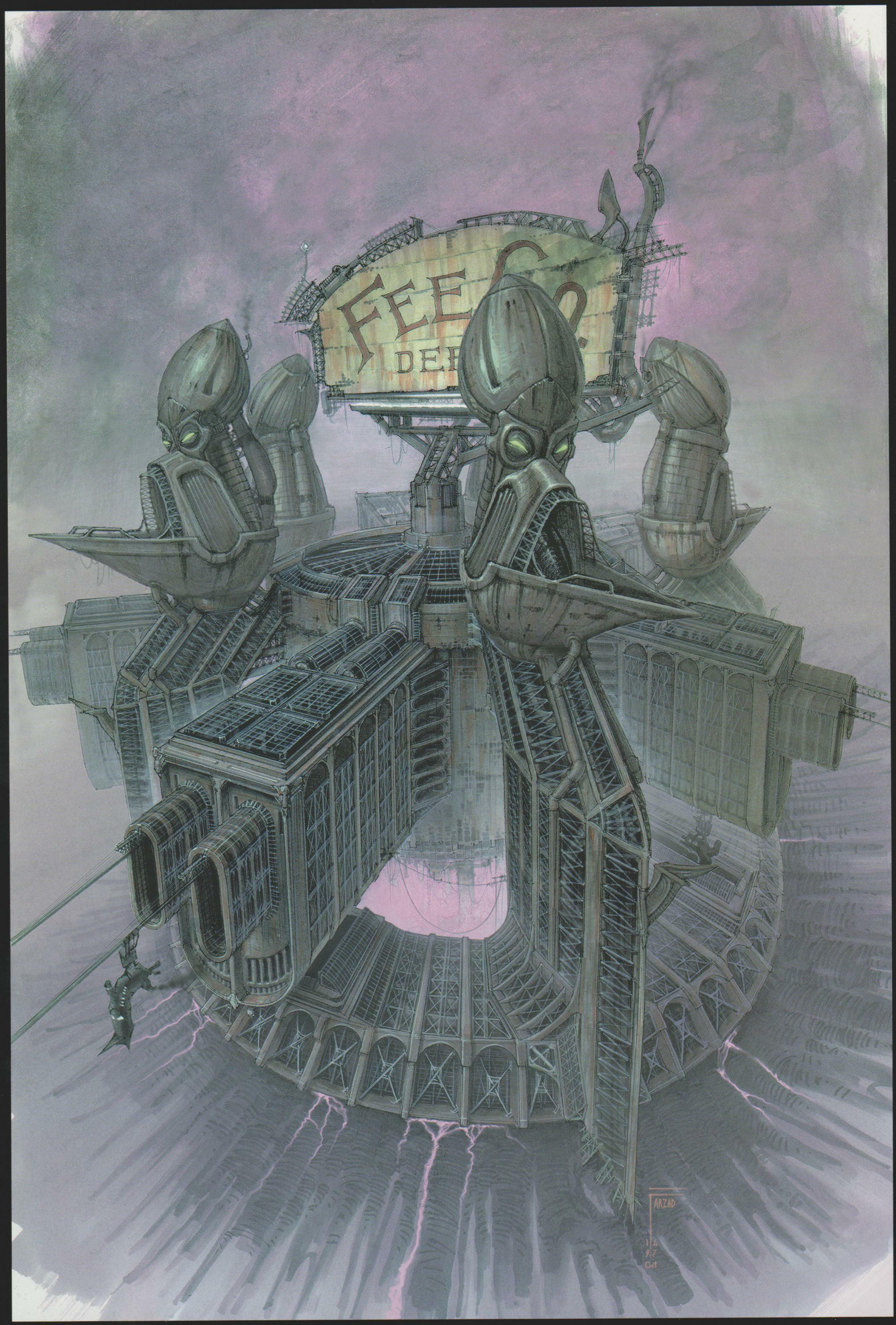
Top: Fleech concept sketches by Farzad Varahramyan.

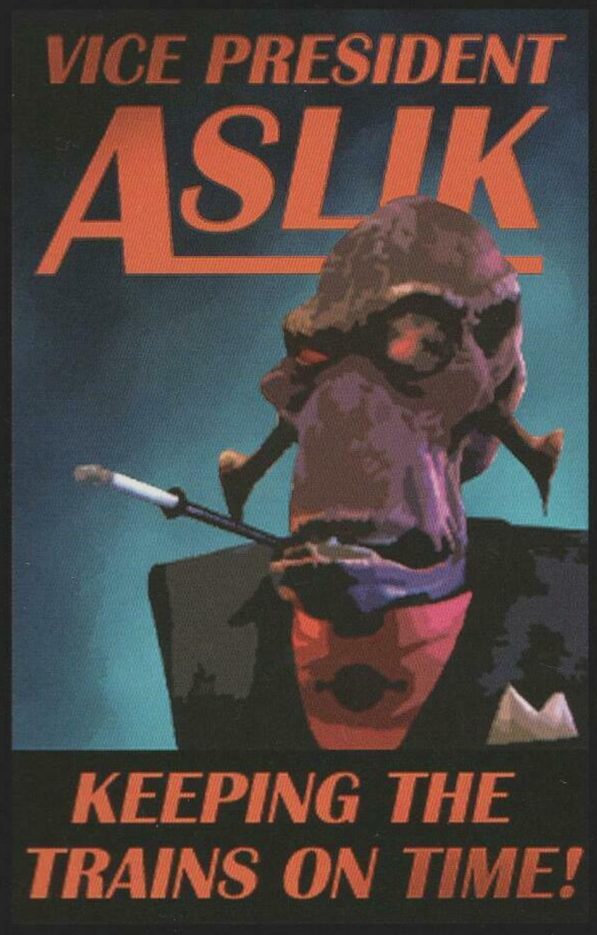
Above left: Mudokon skull color map and Mudombie color map **by Raymond Swanland.**

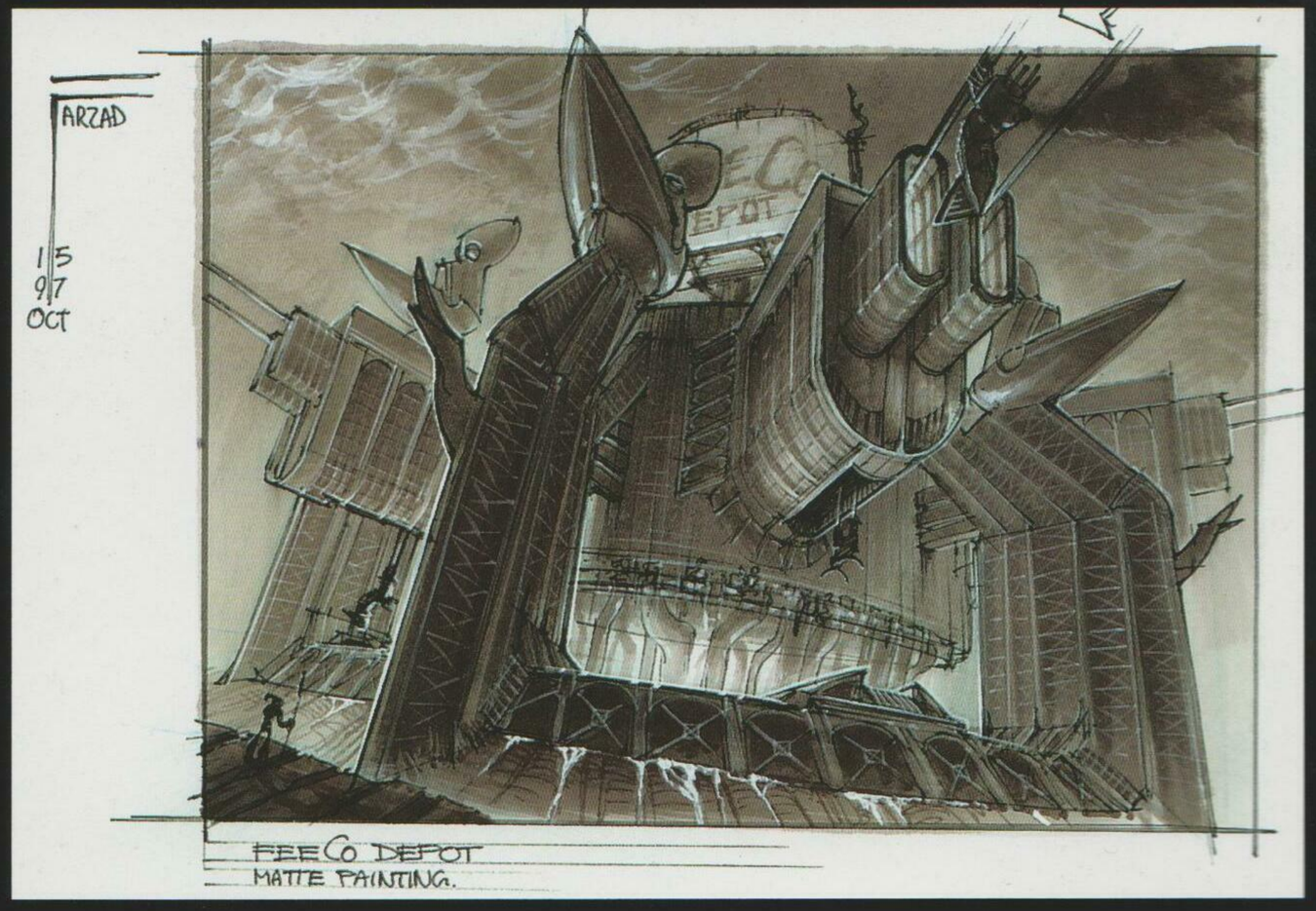
Above right: Fleech graphic by Mark Ahlin.



The rite of passage for many young Glukkons is to "Flush your own Fleech" down the toilet.


ARZAD



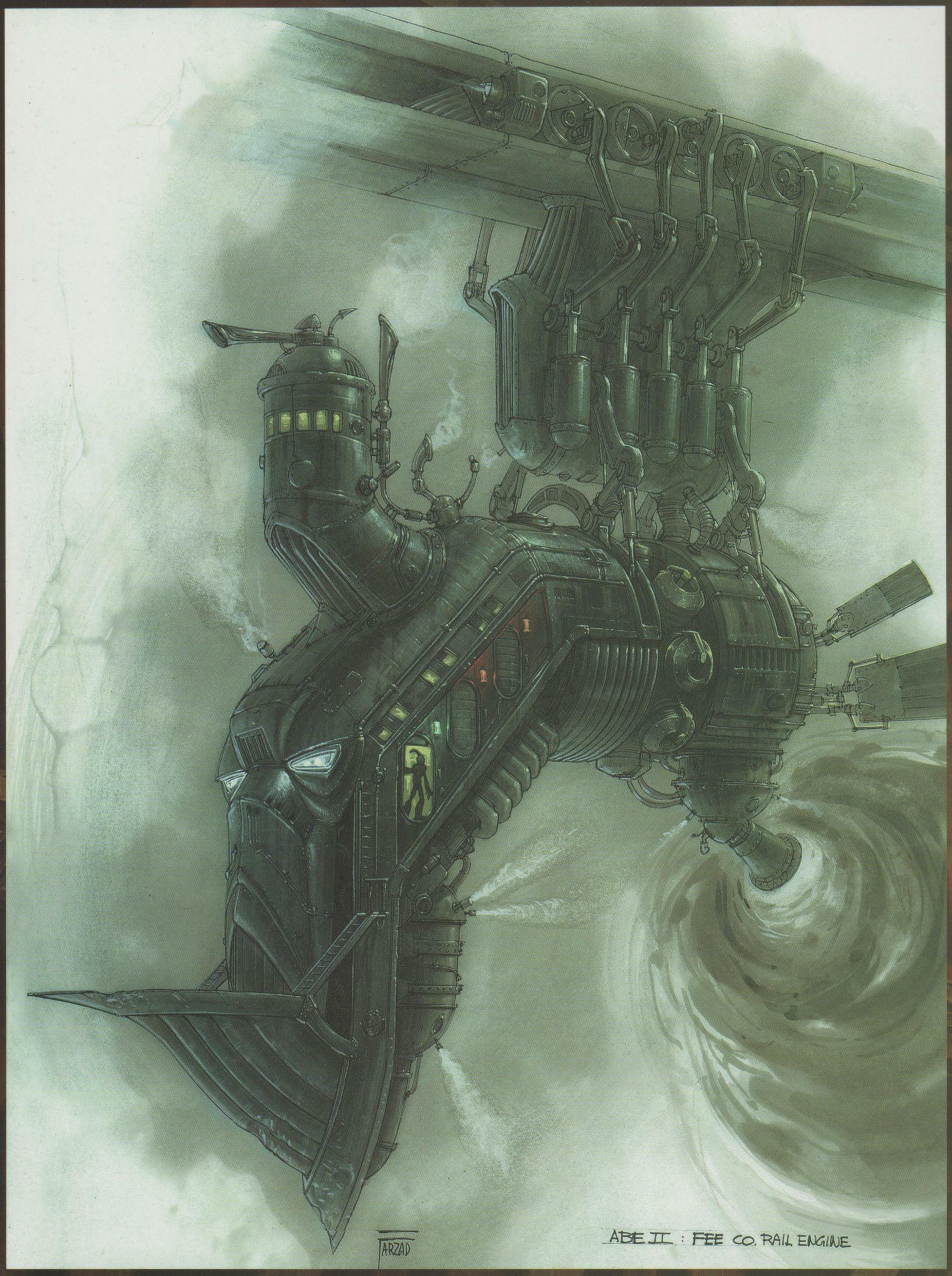


FEECO DEPOT

Feeco Depot's name caused a chuckle when Inhabitants realized that it was possible to combine the word "fee", and the word "company" and create Feeco, which sounds remarkably similar to fecal. It was a triumphant moment in potty-humor history. Fitting that the vice president of Feeco Depot was named Aslik.

This spread: Feeco Depot concept art by Farzad Varahramyan.

Above left: Aslik poster design by Mark Ahlin.

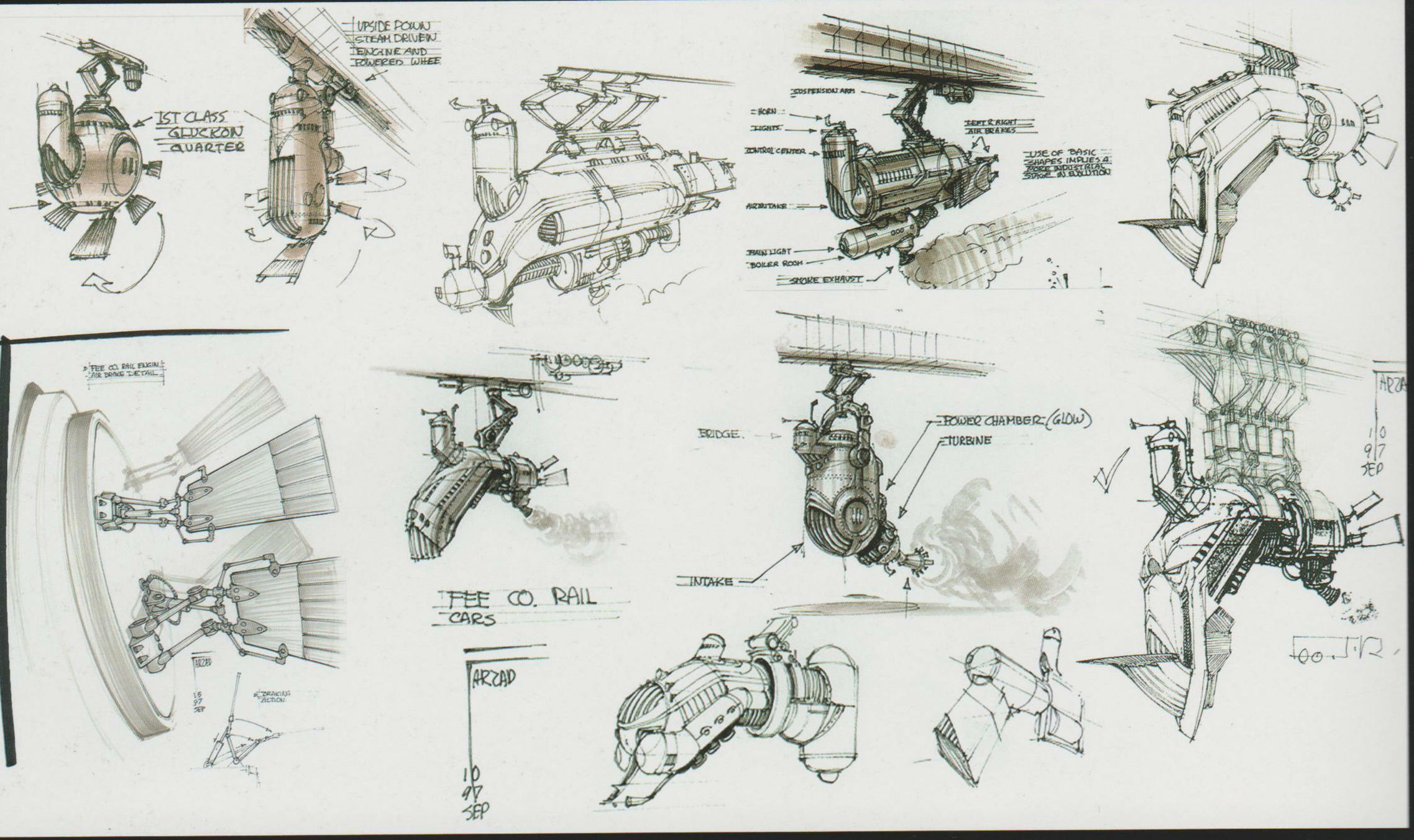


FEECO TRAIN

We like to think of all machines and architecture as a portion of the character that builds them. The first question we ask ourselves is who built the object and what was their motivation. The Glukkon mindset is that at any cost, his wealth and its effects are a tribute to himself. Glukkons possess a massive appetite for fuel and raw resources and their design reflects it. Their objects and environments, if at all possible, are always over-built and extravagant. They belch fumes and smoke and show no regard for the effects on the environment and its inhabitants. Given the choice, a Glukkon would always choose a giant oil-burning beast over something more efficient. Why? Because they can. The train and Feeco Depot are good examples of the production design philosophy that the object represents a character. Its piercing scowl, tethered by a smoke-belching abdomen, and its centipede leg-powered drive train all show attempts to add character to something that could have easily been a simple transportation solution.

Opposite page: Feeco Train design and color concept art by Farzad Varahramyan.

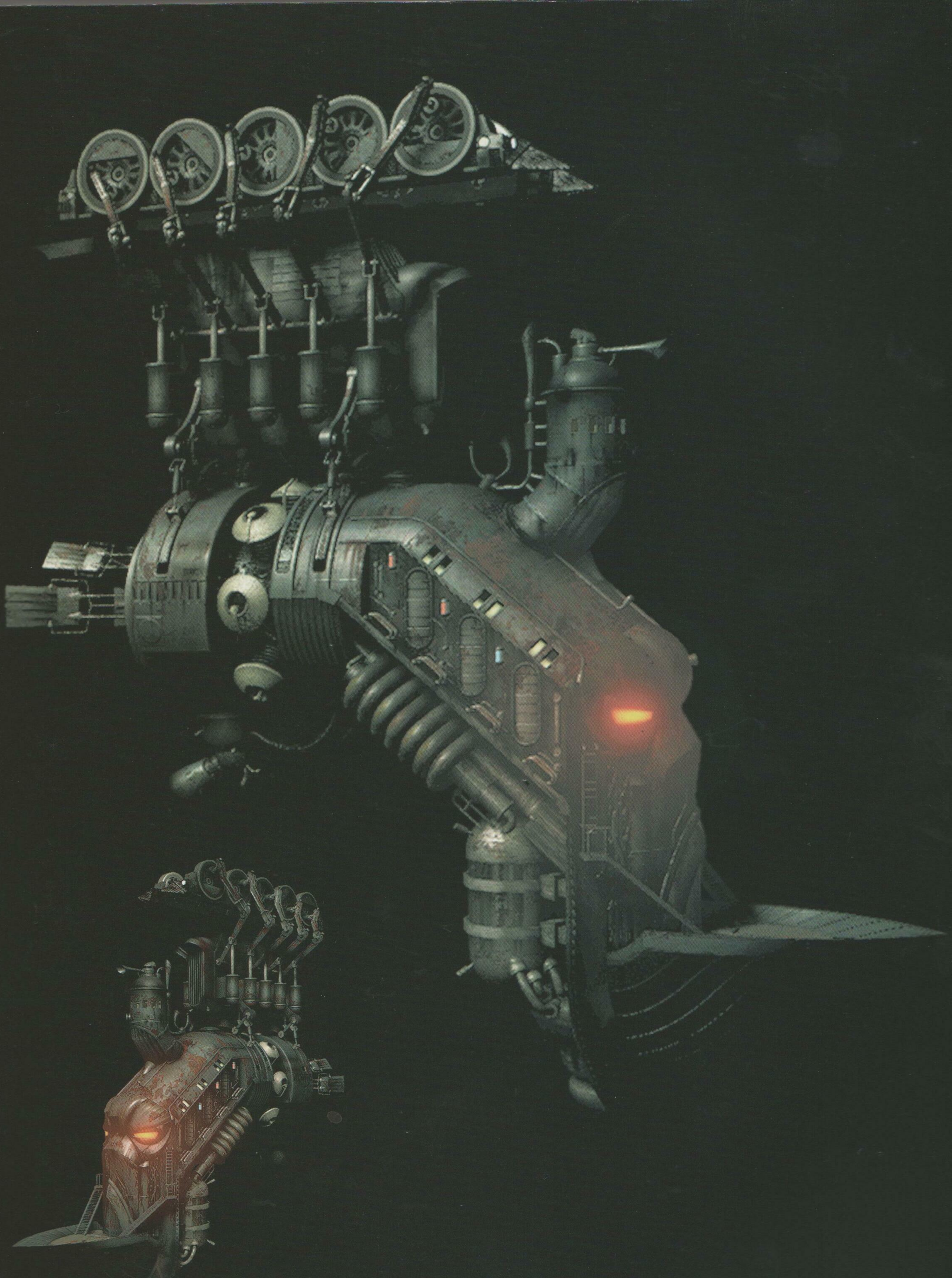
Abe and his friends are painted on a German bus.

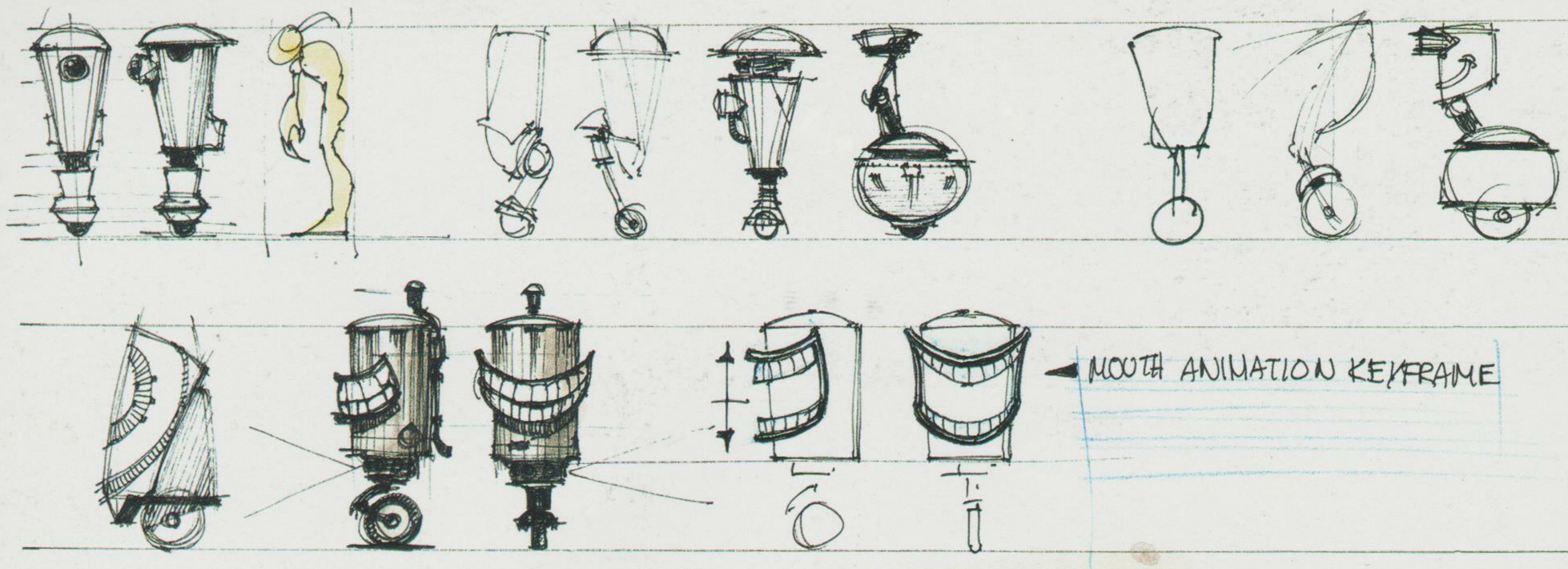


Top: Train iterations by Farzad Varahramyan.

Above: Final draftings of the train for the CG modeler by Farzad Vararamyan.

Opposite page: Final CG render of the train.



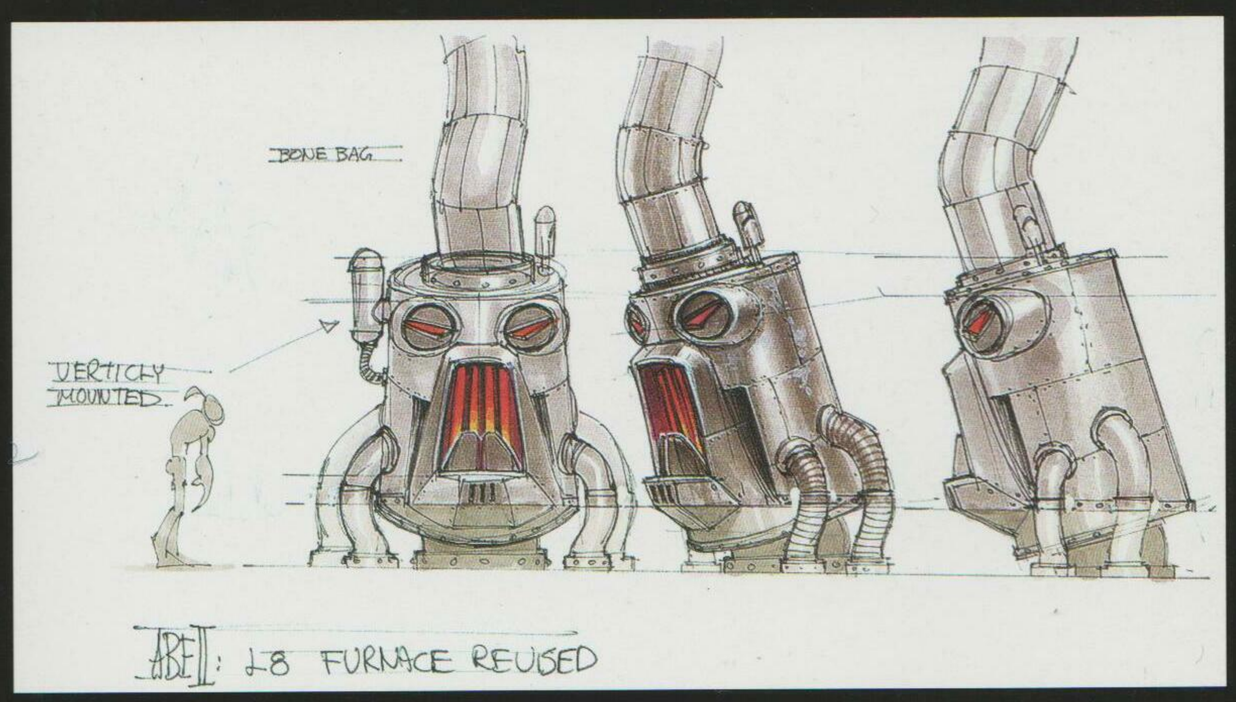


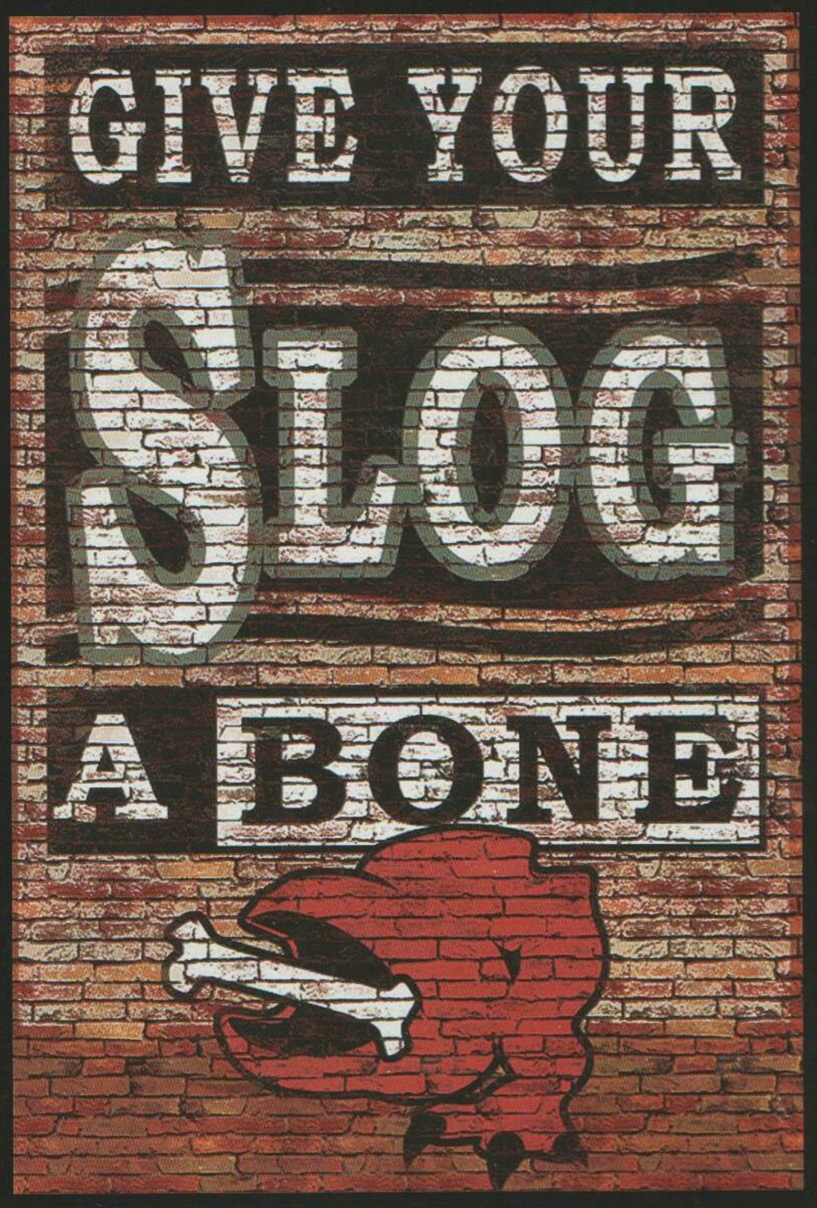
GREETER

Made of old junkyard metal, the Greeter is the Glukkon way of welcoming a friend of the corporation and ridding it of its enemies at the same time. Those it doesn't recognize as an official employee will be dispatched as an intruder in a timely manner. The rather large grin happens to be a crude attempt by its corporate owners to serve as a distraction from the reality of its more sinister design.

Above: Concept sketch by Farzad Varahramyan.

Marketing machines gone mad, Greeters are rolling robots originally designed to follow Mudokons and give the SoulStorm Brew sales pitch.





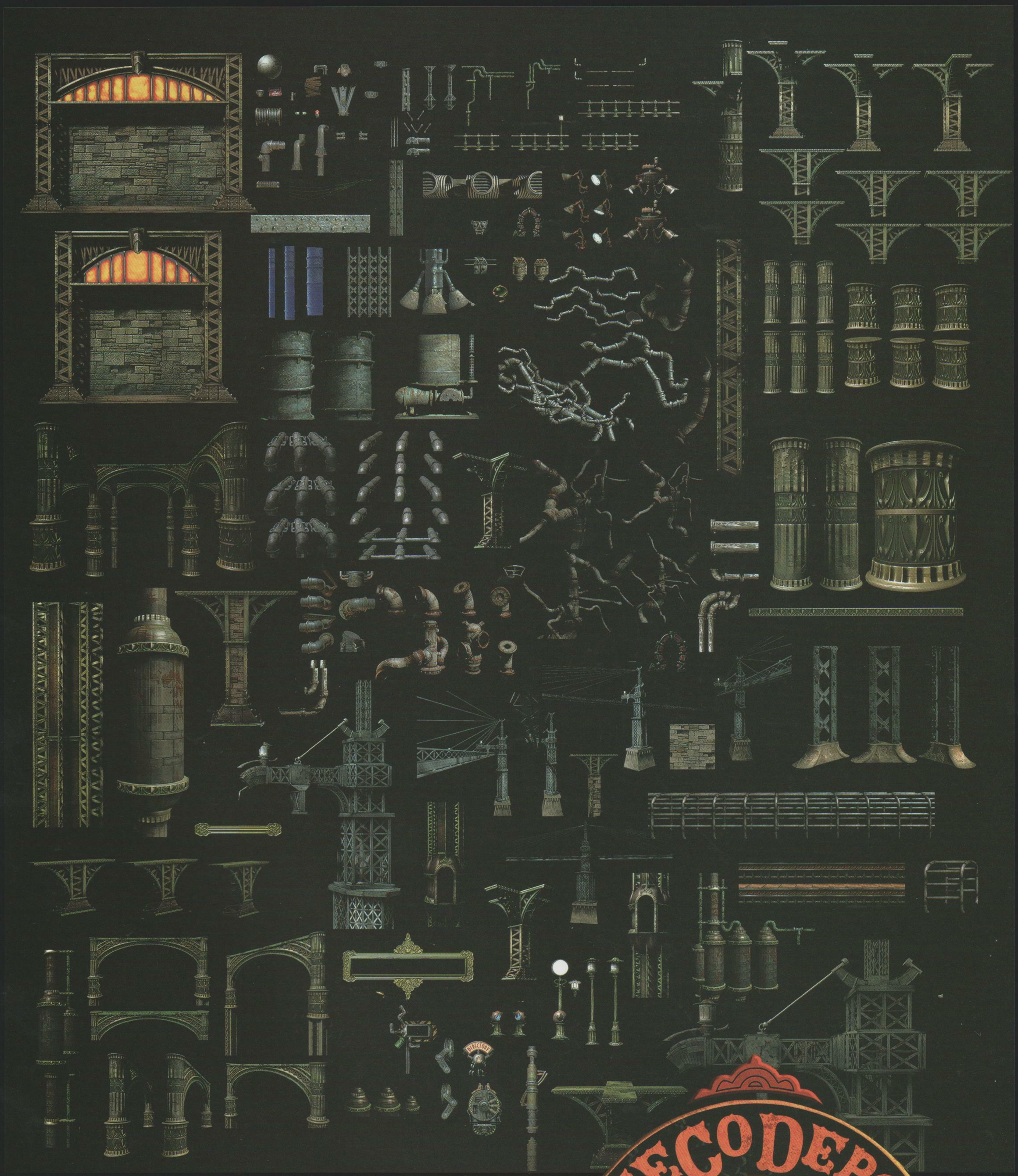
BONEWERKZ

Once the Mudokon bones are harvested from Necrum, trains bring them to Bonewerkz, the main storage facility for bone powder used by SoulStorm Brewery. Brick columns support a massive hangar-like structure filled with slag heaps from bone powder.

Above: Concept sketch of Bonewerkz furnace by Farzad Varahramyan.

Left: Bonewerkz logo and Slog sign graphic designed by Thomas Jung.

Phleg's motto is "Bones Mean Brew".



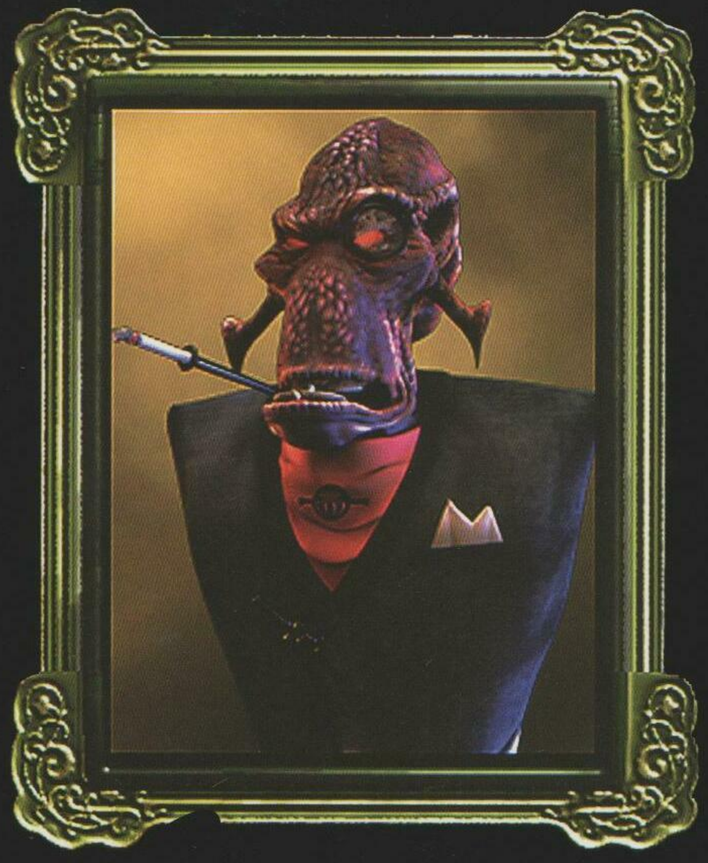
FEECO DEPOT

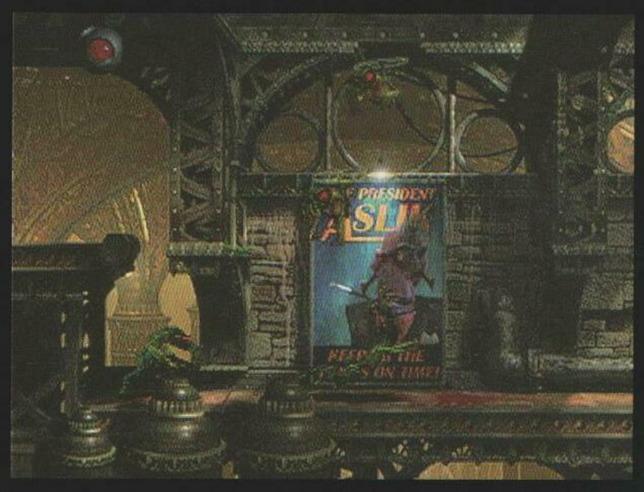
It was clear that Abe's Exoddus was an ambitious project for the time constraints given to develop it. Previously, game screens were created by composing them in the 3d tool then rendering them out. With over 1,000 screens planned, composing all of the environments in 3d would not allow enough flexibility time-wise or design-wise. Prop houses were a conceived plan to render key midground and foreground elements in different rotations and quadrants of the screen, and were then comped-in using

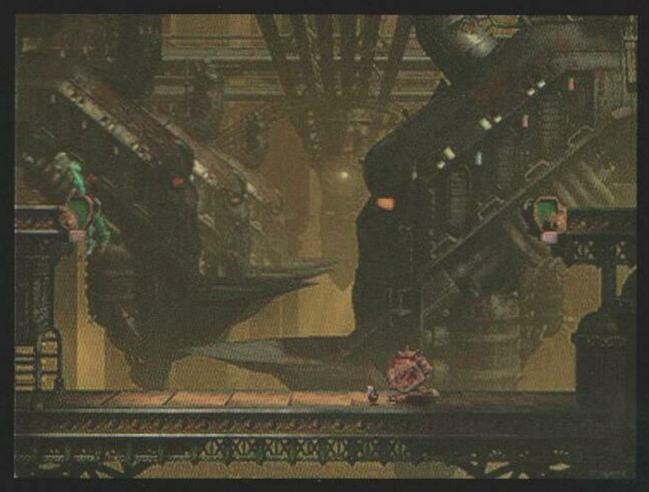
Photoshop. Various backgrounds were also provided to give the environments much-needed depth. The pre-rendered prop houses would allow us to move platforms, doors, traps, or shadow areas and meet game design expectations, without a massive cost to the art team if puzzle revisions were needed. The effect worked quite well and looks quite convincing. Feeco Depot is reminiscent of the vast ornate train depots of the turn of the century fused with Oddworldian flair.

Opposite page: One of the many prop houses used for Feeco Depot. Feeco Depot logo design by Mark Ahlin.

Top, right (series): Game screens from Feeco Depot show how the prop house elements were used.
Right: Portrait of V.P. Aslik.







Glukkon Executives occupy the top of the food chain—or at least they think they do. They give the orders and make the rules. Glukkons are arrogant, shrewd and mean. Their weakness is that they cannot imagine that a lowly slave could hurt them. Whether a General or Vice President, running the enormous Factory-Franchises of the Magog Cartel takes high-level management talent.

Left: General Dripik color sketch by Farzad Varahramyan.

Opposite page: Dripik, Phleg and Aslik concept sketches by Farzad Varahramyan.V.P. Aslik, General Dripik and Director Phleg CG render.

ABE II : ASLIC & PHLEG.

ARZAD

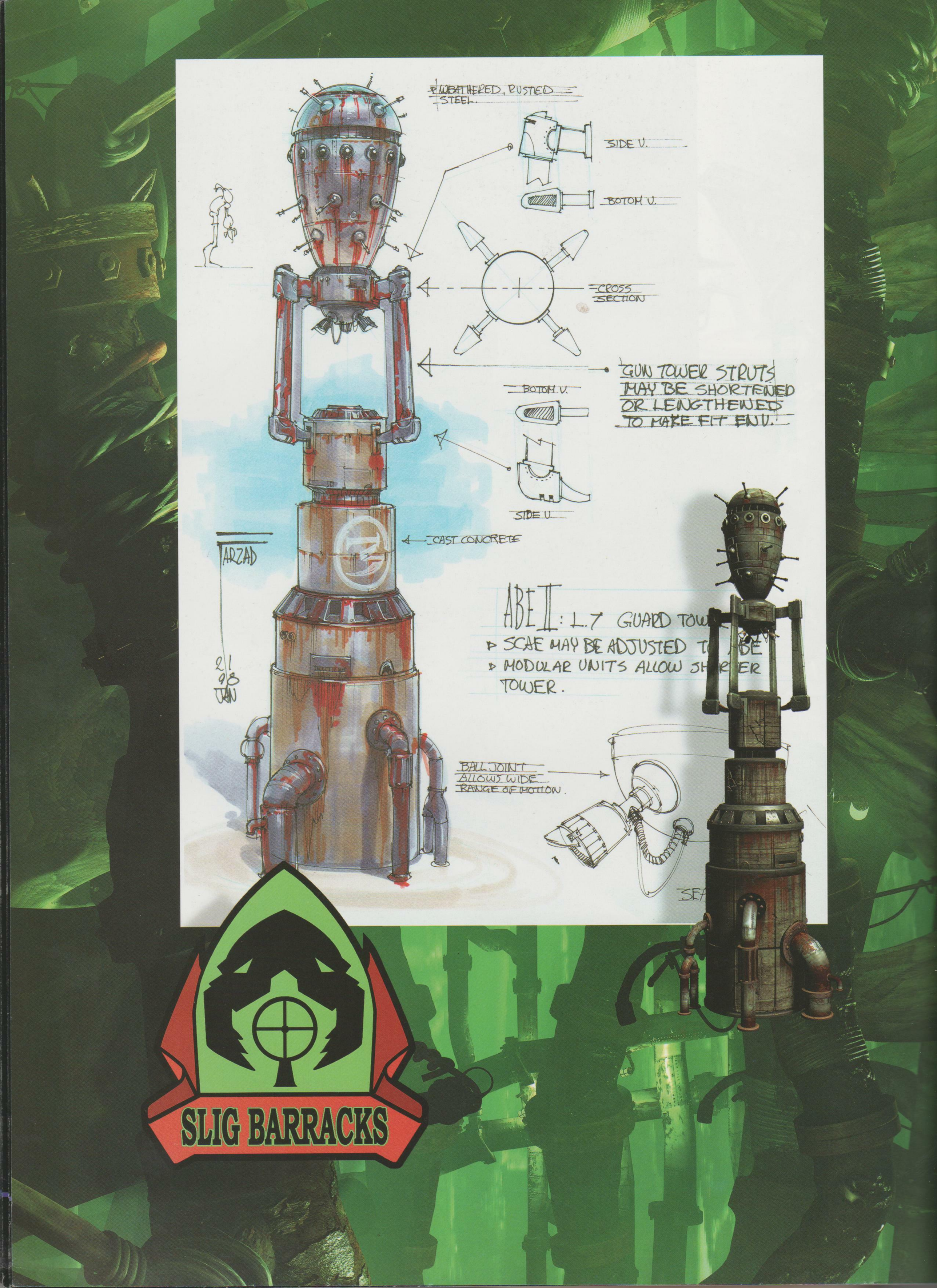
17
9/8
MAR

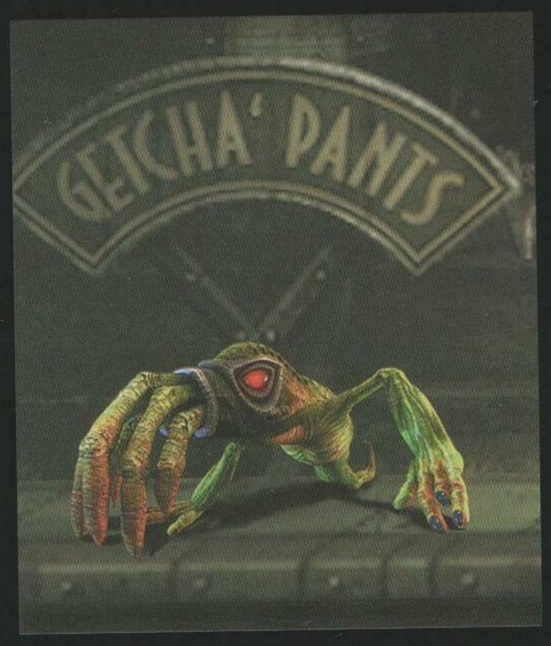
MORE LIKE SQUARE US ARMY UNIFORM.

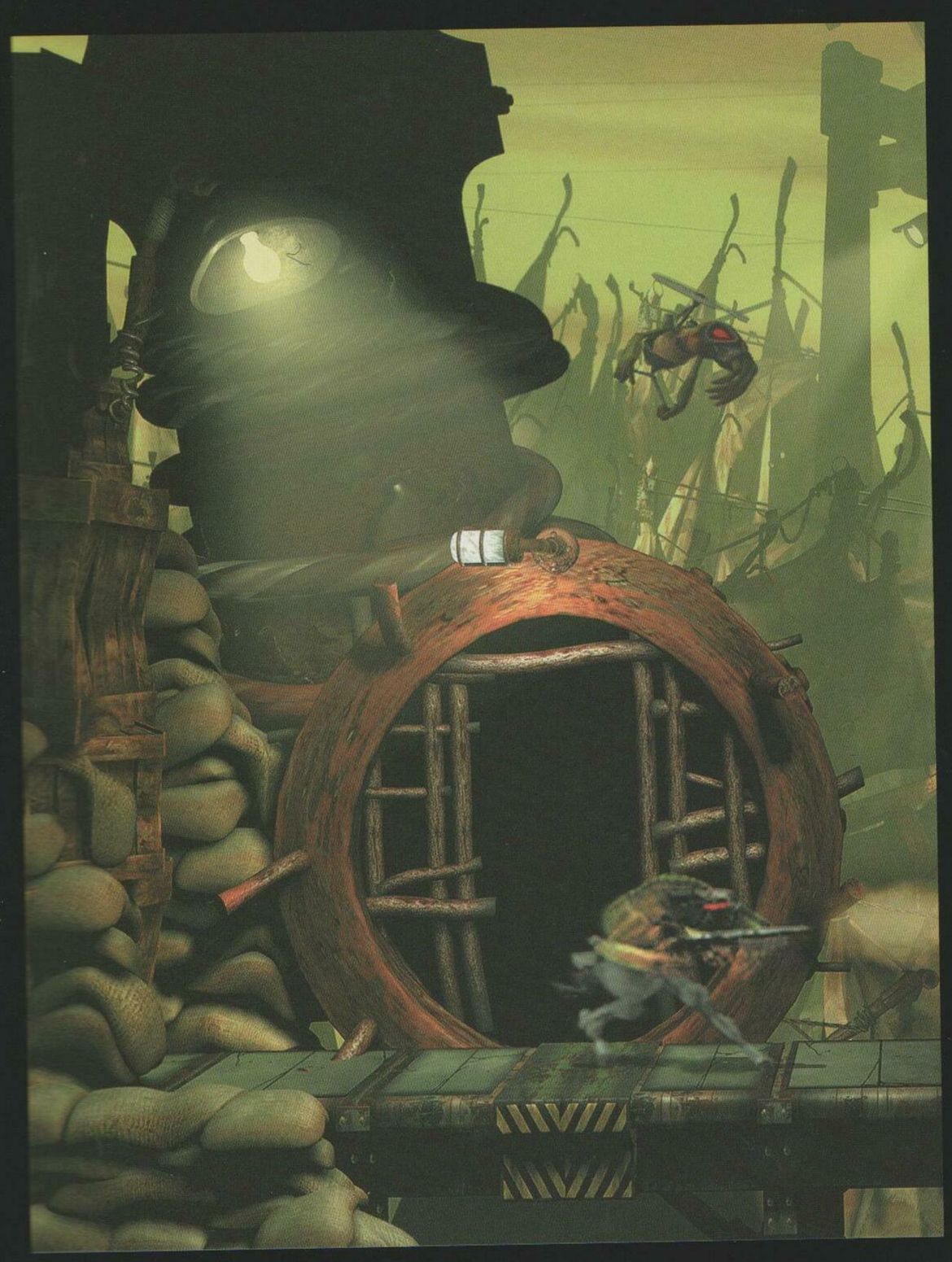
PHLEG: DU
BUNCH.
GER BROWS

ATE

OUGH IT.


SLIG BARRACKS





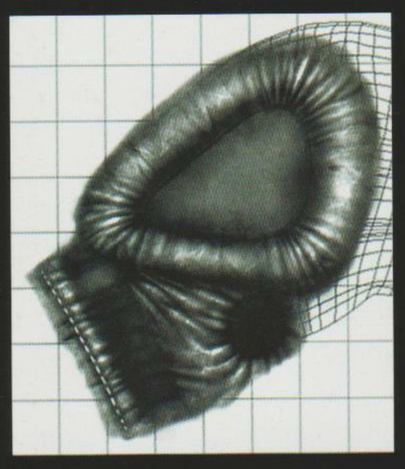
SLIG BARRACKS

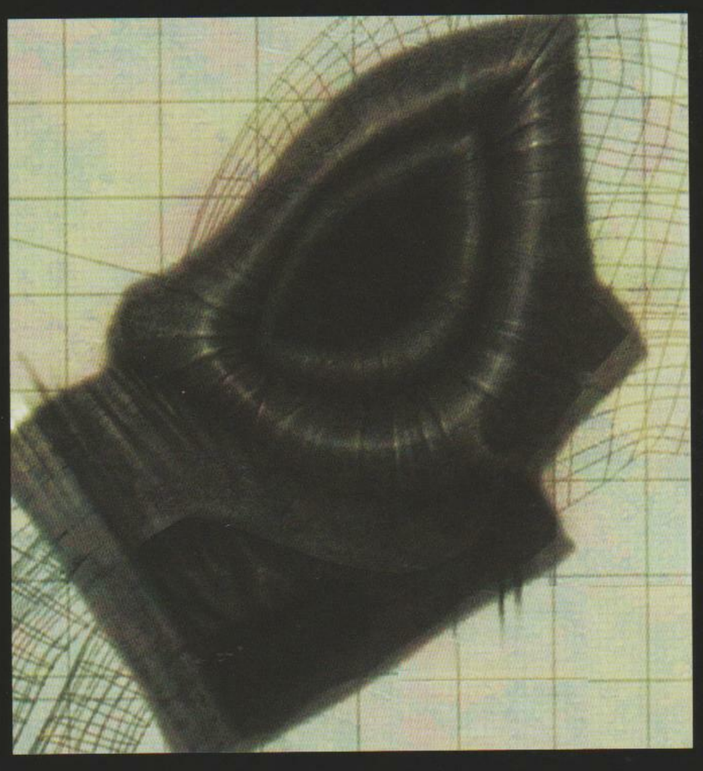
The Slig Barracks has never once been used in real military conflict, but has been built up by the cowardly and self-important General Dripik. The Barracks reflect his own need for power and have been built up for years in a haphazard way, temporary structure piled atop temporary structure. Everything has an over-the-top military feel–utilitarian, stripped down with no subtlety whatsoever. The visual "feel" for the Slig Barracks is a cross between a WWI trench encampment and the Berlin Wall. Sandbags, barbed wire, sharpened poles, Slig Lockers, tents, all can be found here in the barracks.

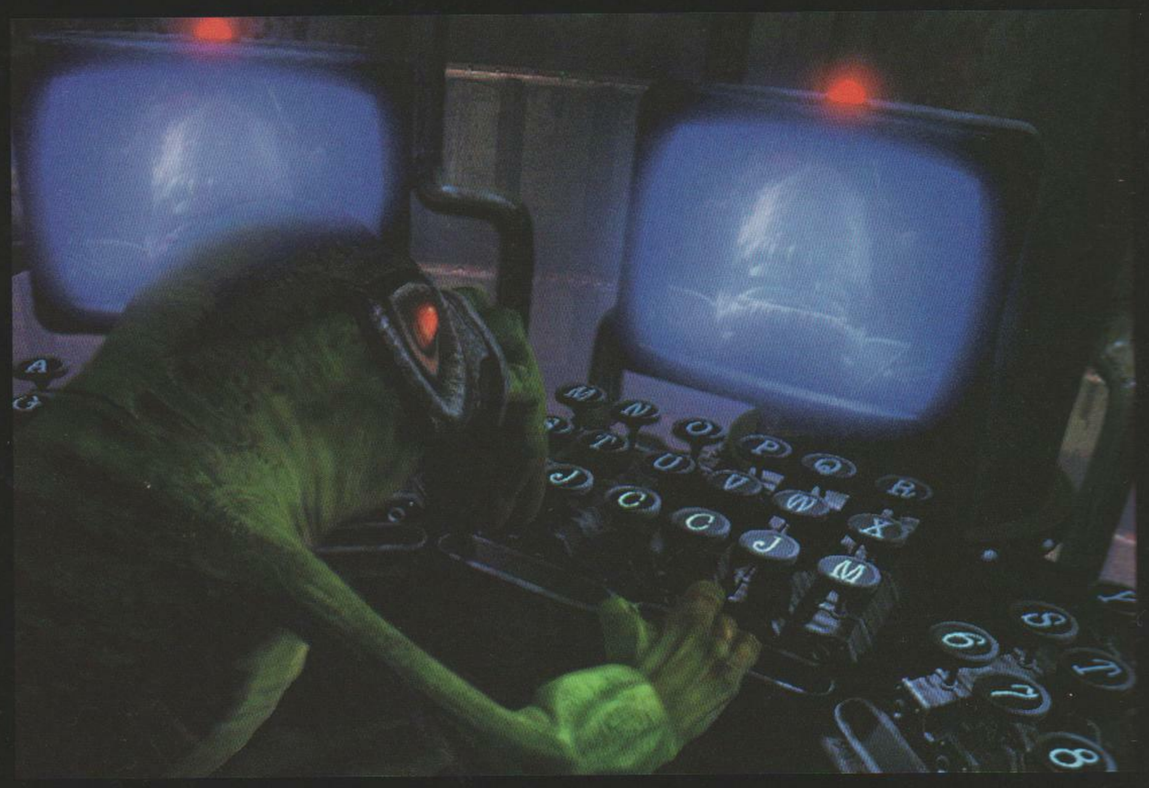
Opposite page: Concept sketch and logo design by Farzad Varahramyan.

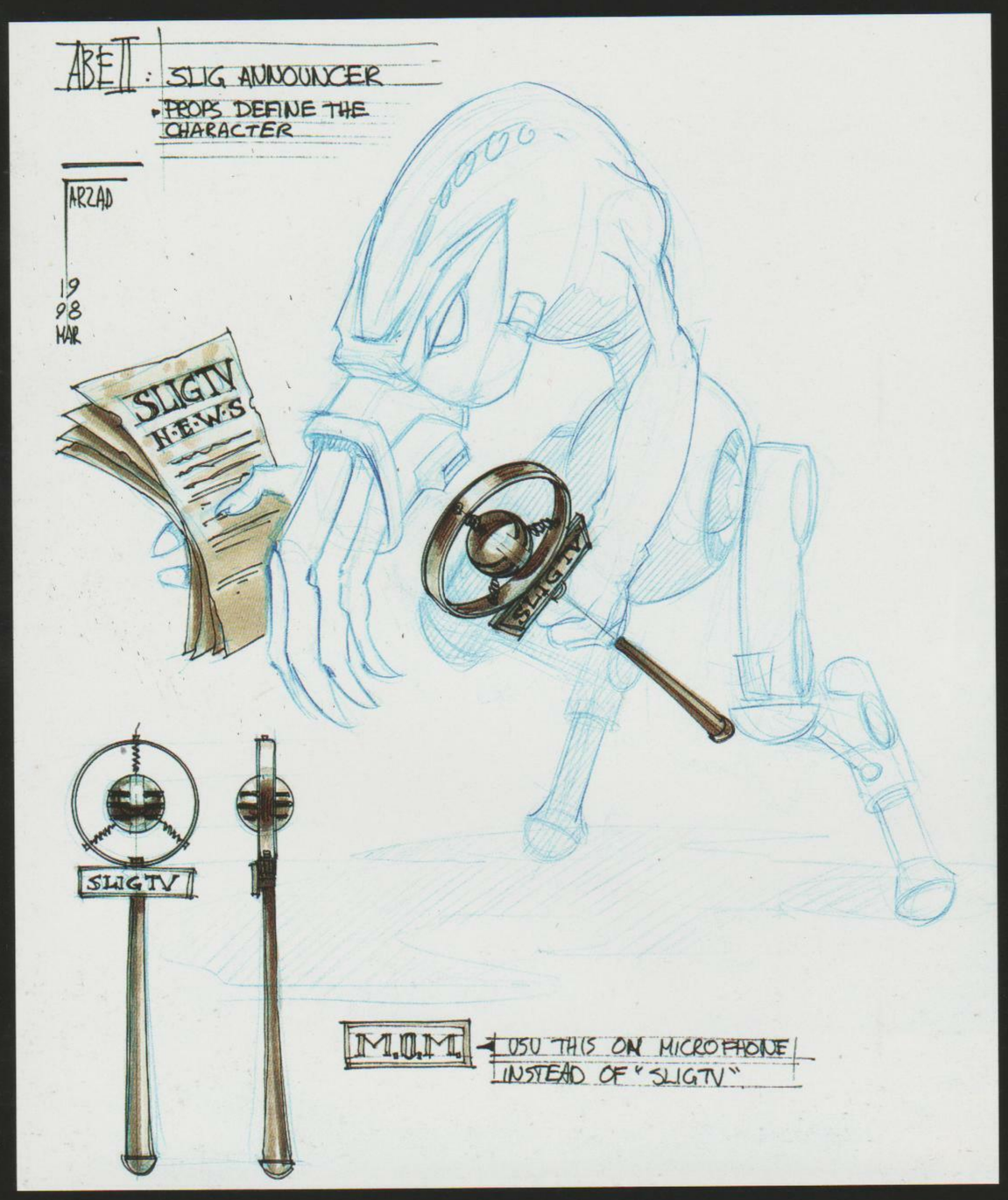
Opposite page, background: One of the many CG vistas used to create game screens.

Above, right: Crawling Slig design by Farzad Varahramyan. Game screens from the Slig Barracks level.









WORKER SLIGS

Periodically Sligs will find themselves on assignments other than security positions. They make the perfect yes-men, however, they have an innate incompetence that often befouls anything more than a menial task.

Top left: Slig mask color map revised by Raymond Swanland.
Above left: Slig Announcer props sketch by Farzad Varahramyan.
Above right: CG stills from various movies.
Opposite page: The Slig announcer. The Magog On The March! News You Need!

Next spread: SoulStorm Brewery was primarily designed to look like a giant, imposing, brew distribution hub. Design elements include enormous arteries and pipelines for distributing the addictive brew, turn-of-the-century, industrial-age complexes and an imposing stature that would send a message to anyone who tried to oppose it. This blend of themes pays subconscious homage to the warship of greed and the sprawling effects it has. SoulStorm Brewery matte painting by Robert Brown.

Robert Brown was the Art Director for Abe's Exoddus. He has contributed to all four Oddworld games.

SOULSTORM
Brew

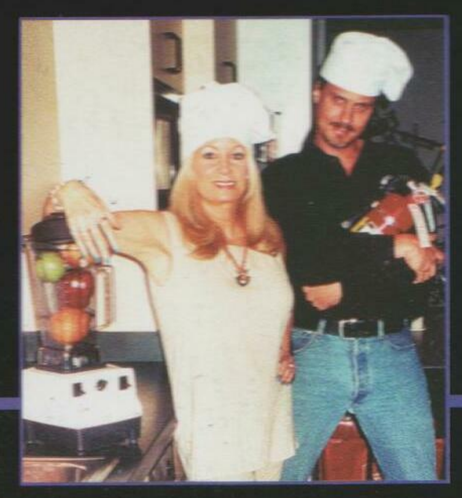
SoulStorm
Brewery

BREWMASTER

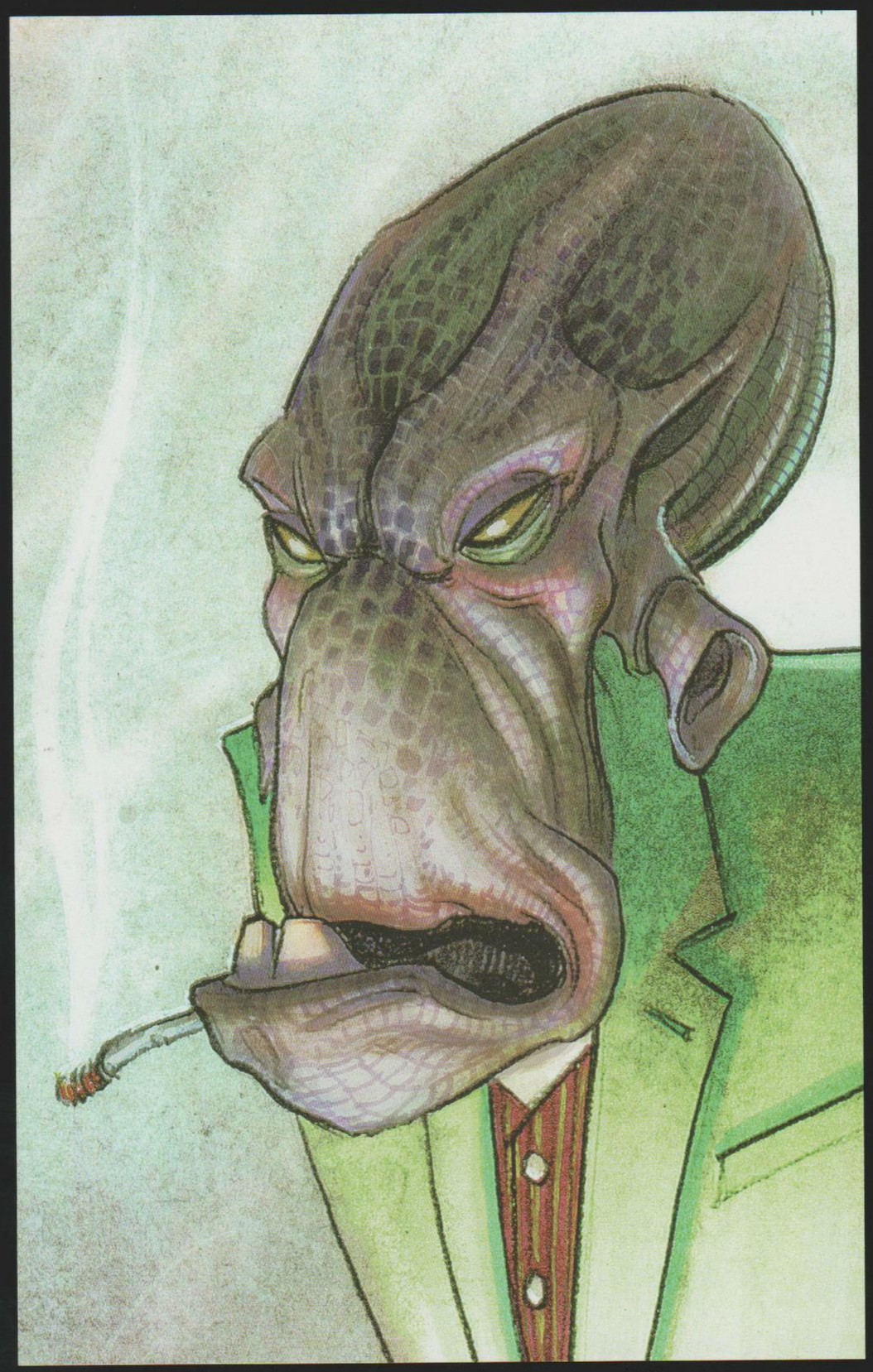
The Brewmaster Glukkon has spent his life working on the development of addictive concoctions in an attempt to create consumers for his product at any cost. He is responsible for bringing the bane of Soulstorm Brew to the Mudokons. The Brewmaster sketch had a tribute to Mickey Mouse on his watch. Everyone knew it was best not to use it in the final version of the game, so later it was switched to a caricature of Farzad, the production designer.

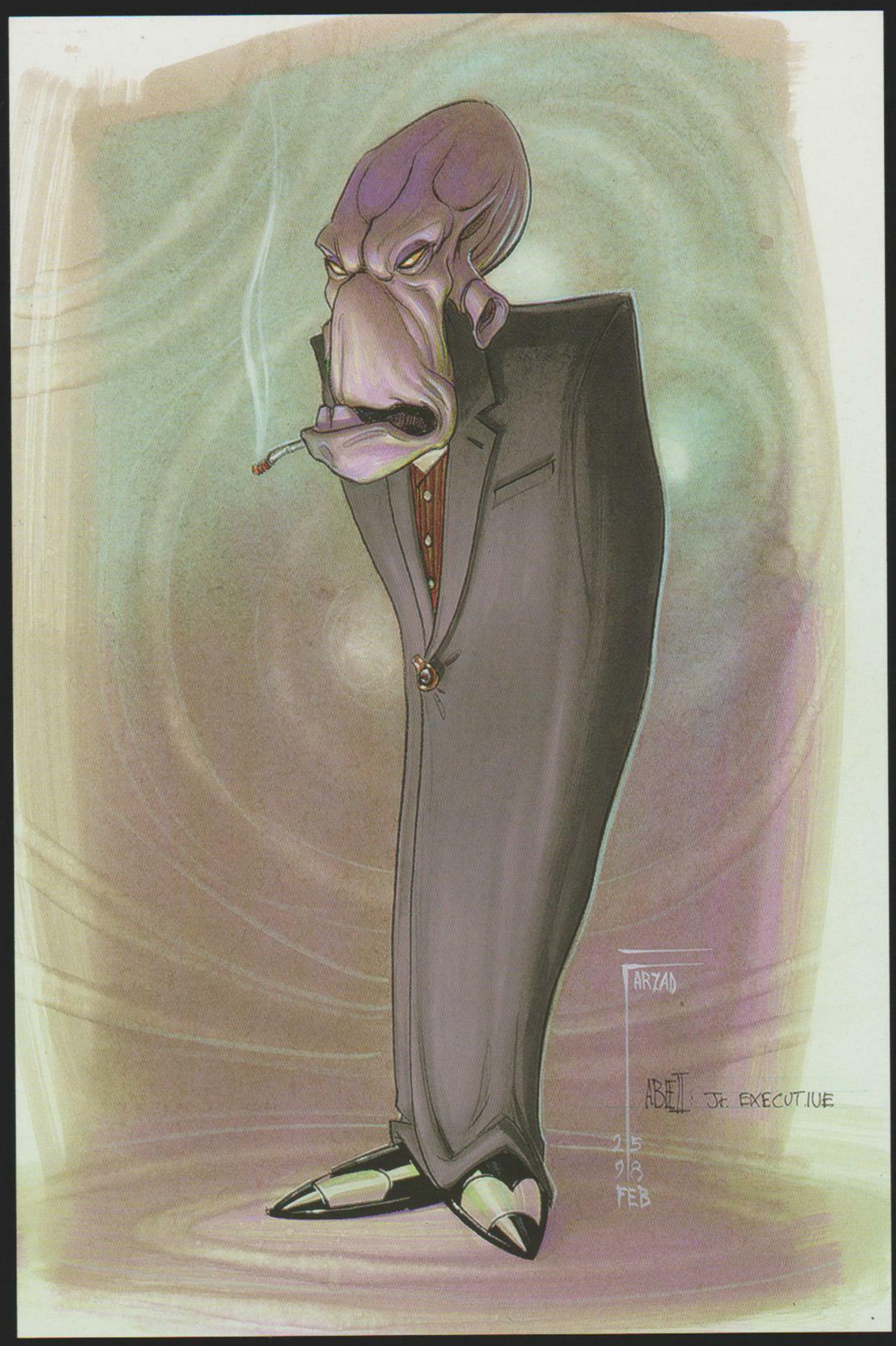
Opposite page: Concept sketches by Farzad Varahramyan.

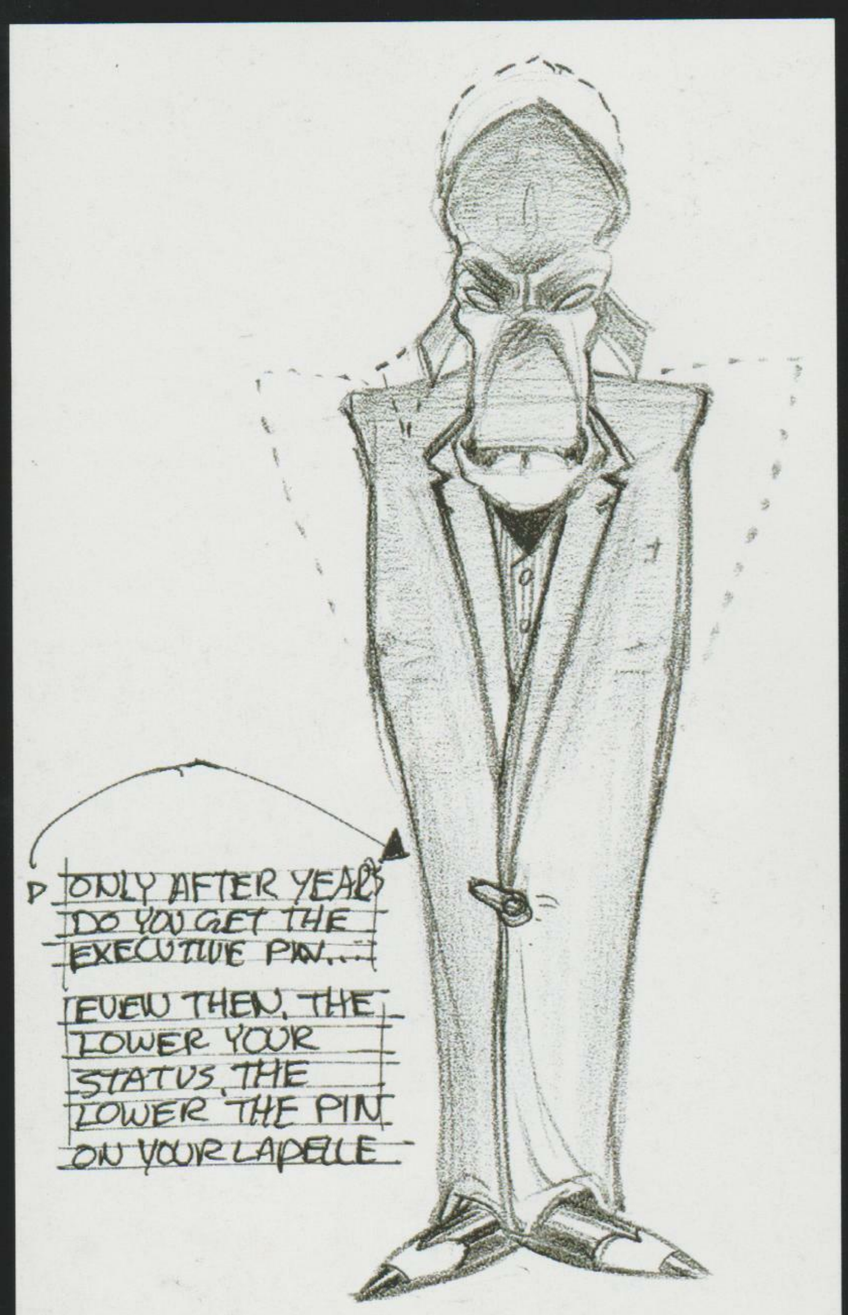
Above: In the final rendering of the Brewmaster, his watch displays the portrait of Production Designer, Farzad Varahramyan.

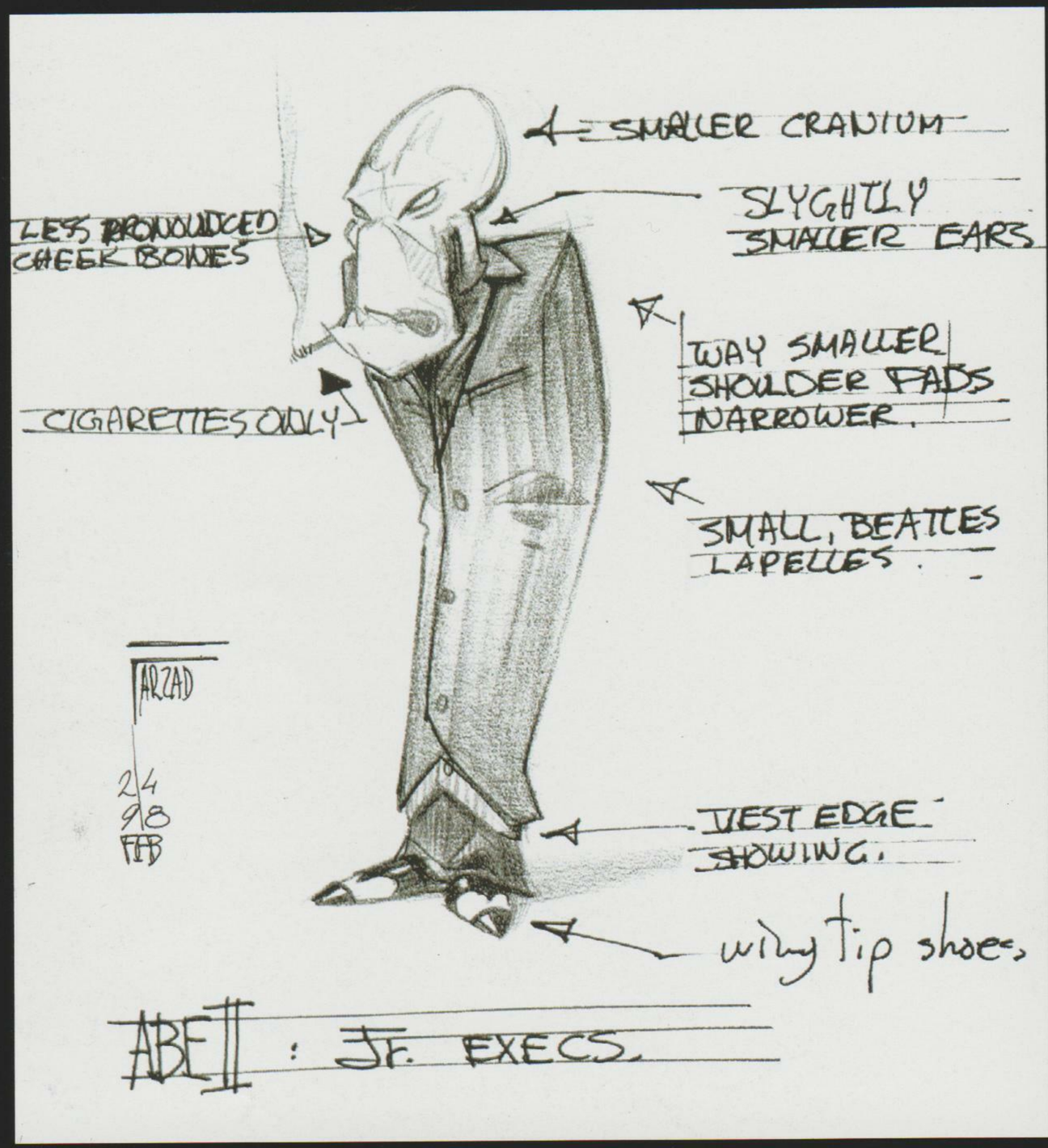


Oddworld promotes healthy living.(eating).




ARZAD
ABE II: JR. EXECUTIVE
25
2/8
FEB


ONLY AFTER YEARS DO YOU GET THE EXECUTIVE PIN...!
EVEN THEN, THE LOWER YOUR STATUS, THE LOWER THE PIN ON YOUR LAPELLE

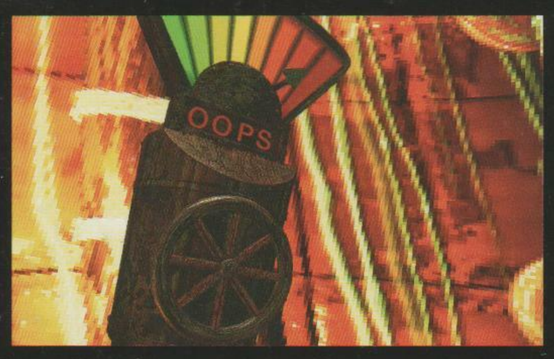

4 = SMALLER CRANIUM
SLYGHTLY SMALLER EARS
LESS PRONOUNCED CHEEK BONES
WAY SMALLER SHOULDER PADS NARROWER.
CIGARETTES ONLY
SMALL, BEATLES LAPELLES.
ARZAD
2/4
9/8
FEB
VEST EDGE SHOWING.
wing tip shoes.
ABE II : JR. EXECS.

JUNIOR EXECUTIVES

It is every Glukkon's dream to rise through the corporate ranks and become a Glockstar. As a Glukkon achieves rank their egos swell and their self flattering shoulder pads grow. However, not everyone is lucky enough to start at the top. Jr. Executive Glukkons are the middle management of the Industrialists and have a long way before their dreams of upper management become reality and they will do anything to get there.

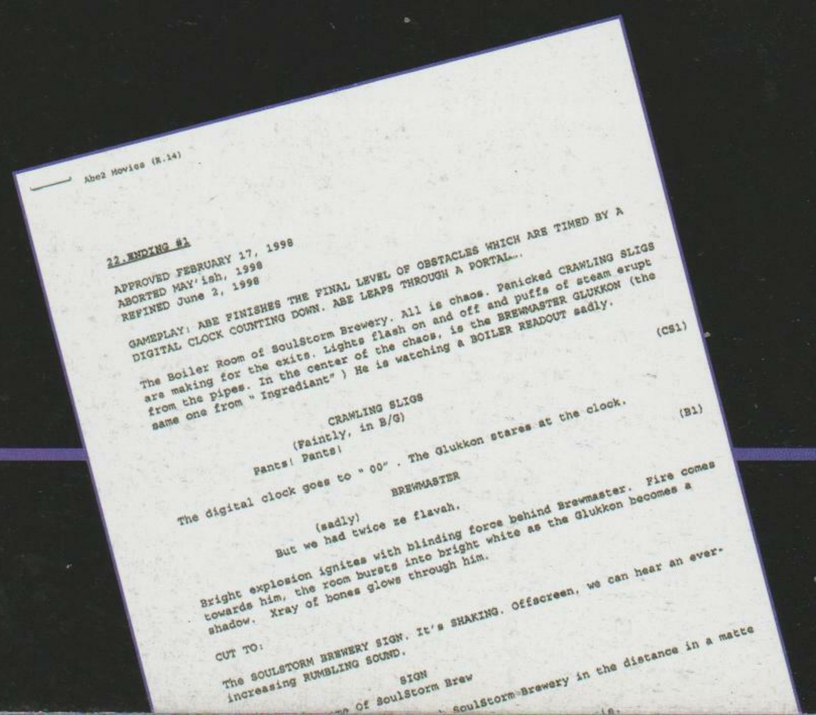
Opposite page: Concept sketches and color comps of the Junior Executives by Farzad Varahramyan.
Above: The Glukkon head and suit models were slimmed down for the Jr. Execs.

The only thing more disgusting than the fictional food products of Oddworld are the real-life manifestations. Yikes!



THE GOOD ENDINGS

In the good ending, we see the destruction of SoulStorm Brewery as well as Abe's paw clearly outlined by meteor impacts on a moon of Oddworld. The purpose of the imagery is to demonstrate that there is a hope for a higher influence on Oddworld that power, money and greed could not understand nor obtain. An interesting note on the paw in the moon is that Mudokons clearly understand that it is one of their paws. However, Glukkons write the anomaly off much in the way we write off that the moon is made of cheese.



Abe2 Movies (8.14)

2 ENDING #1

APPROVED FEBRUARY 17, 1998
ABORTED MAY'ish, 1998
REFINED June 2, 1998

GAMEPLAY: ABE FINISHES THE FINAL LEVEL OF OBSTACLES WHICH ARE TIMED BY A DIGITAL CLOCK COUNTING DOWN. ABE LEAPS THROUGH A PORTAL...

The Boiler Room of SoulStorm Brewery. All is chaos. Panicked CRAWLING SLIGS are making for the exits. Lights flash on and off and puffs of steam erupt from the pipes. In the center of the chaos, is the BREWMASTER GLUKKON (the same one from " Ingrediant") He is watching a BOILER READOUT sadly.

(CS1)

CRAWLING SLIGS
(Faintly, in B/G)

Pants! Pants!

The digital clock goes to " 00" . The Glukkon stares at the clock. (B1)

BREWMASTER
(sadly)

But we had twice se flavah.

Bright explosion ignites with blinding force behind Brewmaster. Fire comes towards him, the room bursts into bright white as the Glukkon becomes a shadow. Xray of bones glows through him.

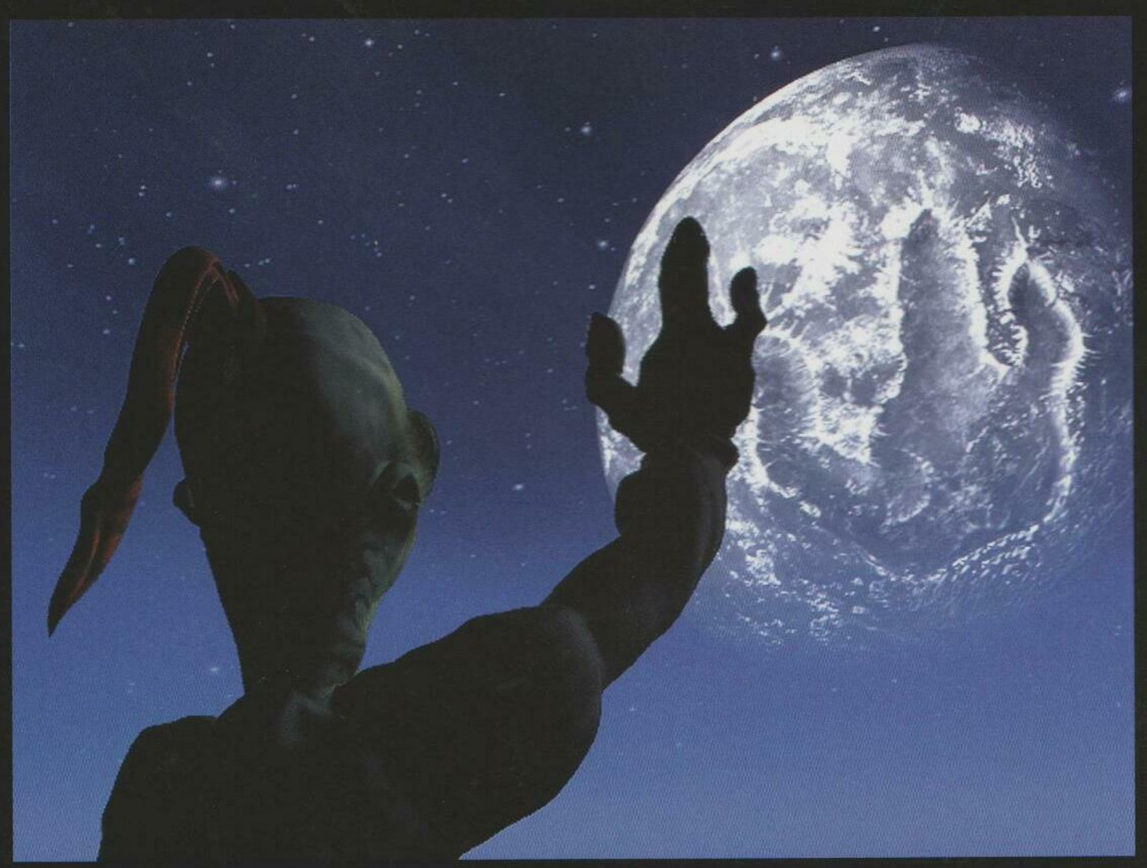
CUT TO:

The SOULSTORM BREWERY SIGN. It's SHAKING. Offscreen, we can hear an ever-increasing RUMBLING SOUND.

SIGN
...n Of SoulStorm Braw

...SoulStorm Brewery in the distance in a matte

Story scripts go under numerous revisions. As the game develops, changes are made to accomodate the gameplay.

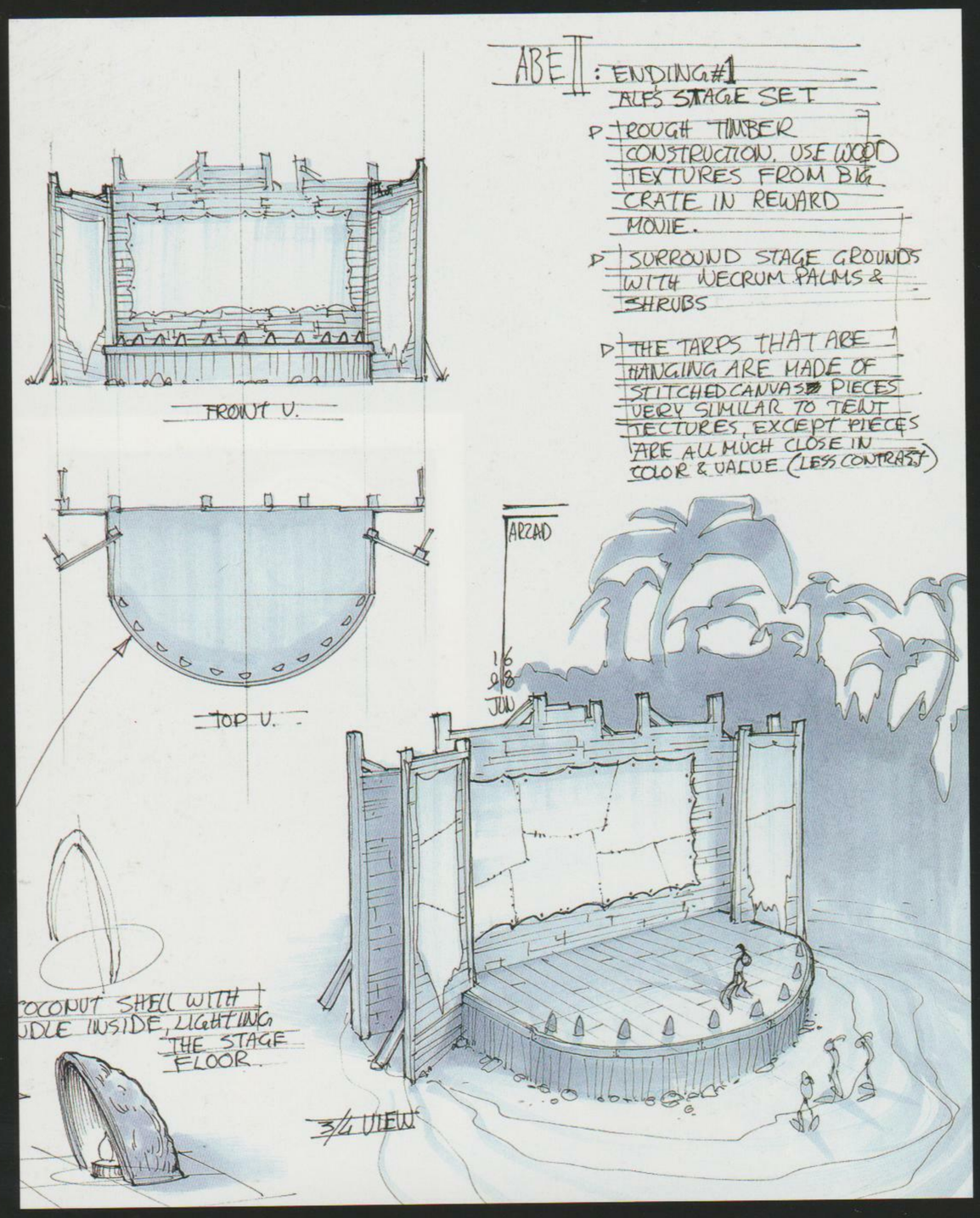


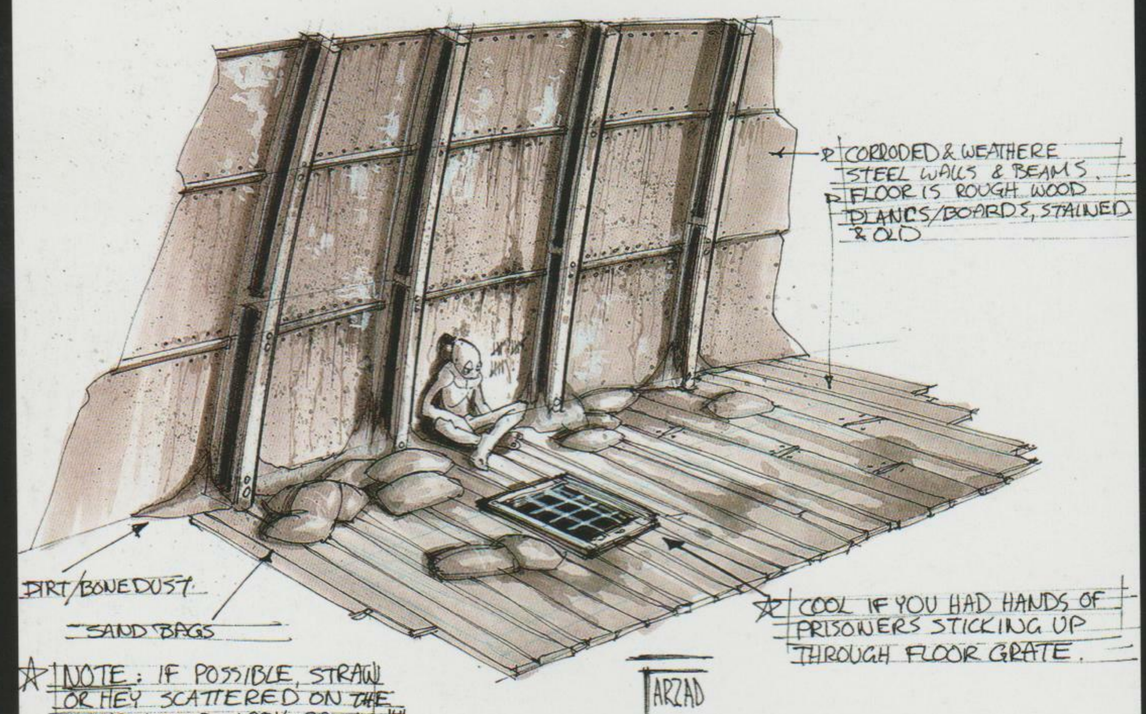
Opposite page: CG stills of SoulStorm brewery explosion.

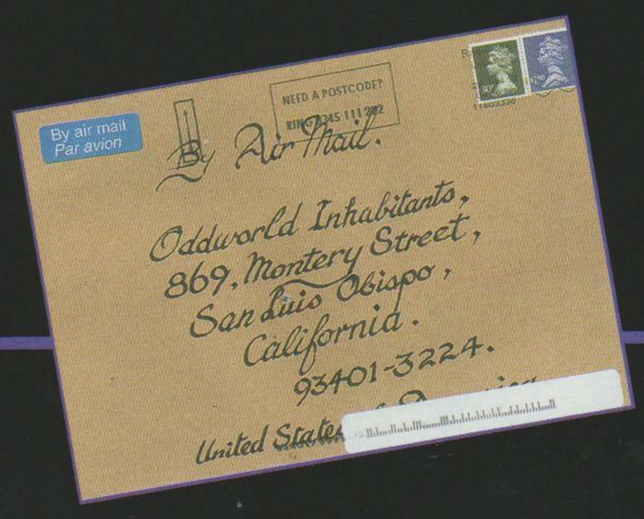
Above (series): CG stills of the good ending.

Top right: Concept sketch for the movie by Farzad Varahramyan.

Above right: Mudokon rock art design.







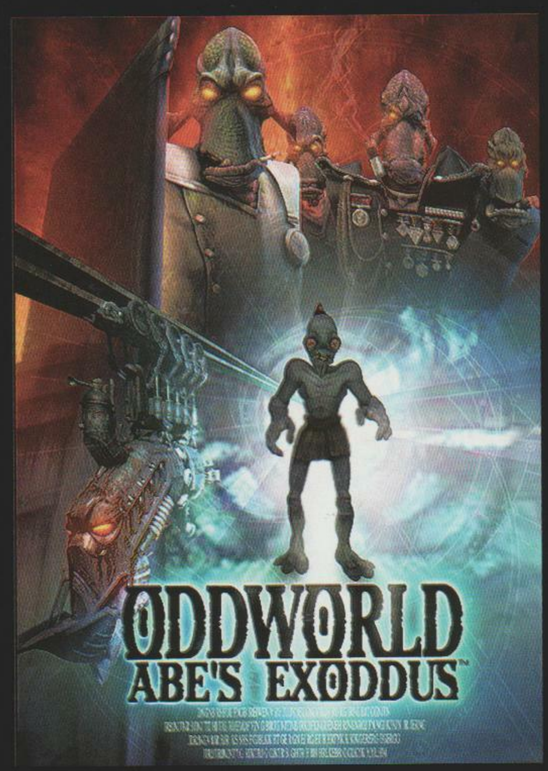
Alf's Rehab and Tea was named in honor of Oddworld's oldest fan, "Alf" from England.

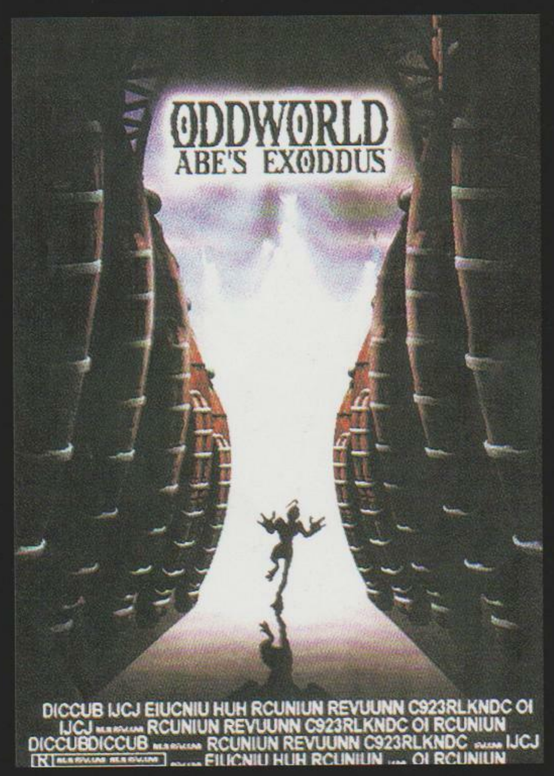
One of Abe's best buddies is Alf. Alf is a bit of a "B" celebrity in Mudos. He's a little resentful of Abe's status, but deep down, he knows they are the best of buds. Alf has been there with Abe through it all! He walked across the desert with him. He stood on the edge of the Big Well with him. Briefly. Once things settled down, he started a special place for recovering brewaholics known as "Alf's Rehab and Tea". Oh yes, he loves a good cuppa tea.

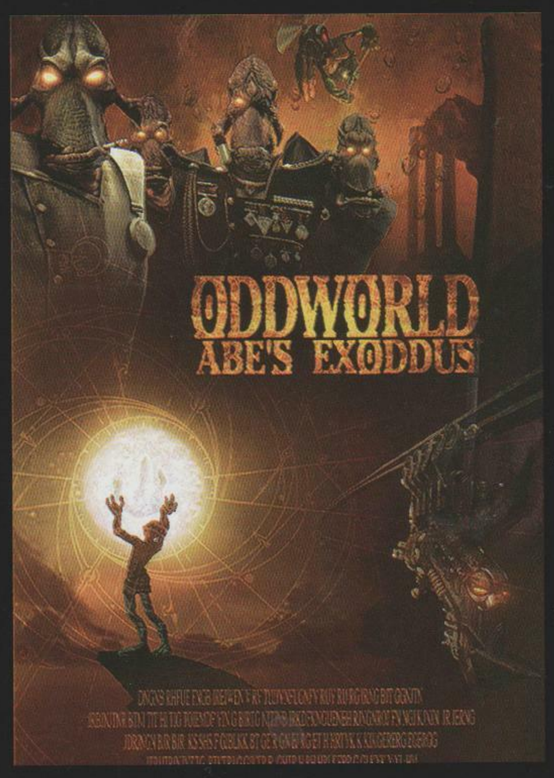
In his spare time, Alf also likes to answer fanmail sent to Oddworld. Answer is a bit of a misnomer, however. Unfortunately, Alf is prone to being a bit of a wise-acre and often provides no clarity on the subjects posed to him. He is an expert in his own mind but in few others. This is only exacerbated by his frequent falling off of the wagon, binging, and lapses into mild dementia. Much ambiguity and confusion surround his ability to send email and use postal services given the unique technology of Mudos. That confusion will not be resolved here.

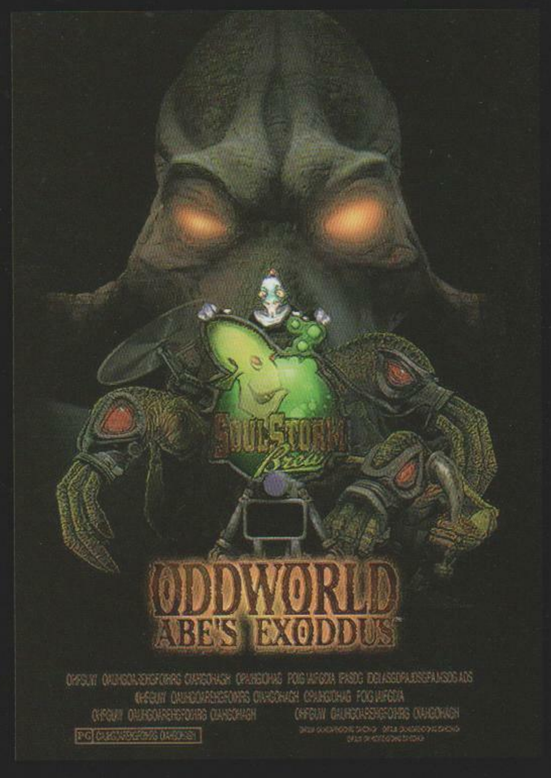
Opposite page, left (series): Concept sketches of sets for the CG movies by Farzad Varahramyan.
Opposite page: Alf's Rehab & Tea. A sort of 12 step program for Mudokons to help them with their Brew addiction. The Mudokons were slowly coming together. And they were using their skills to build something new.

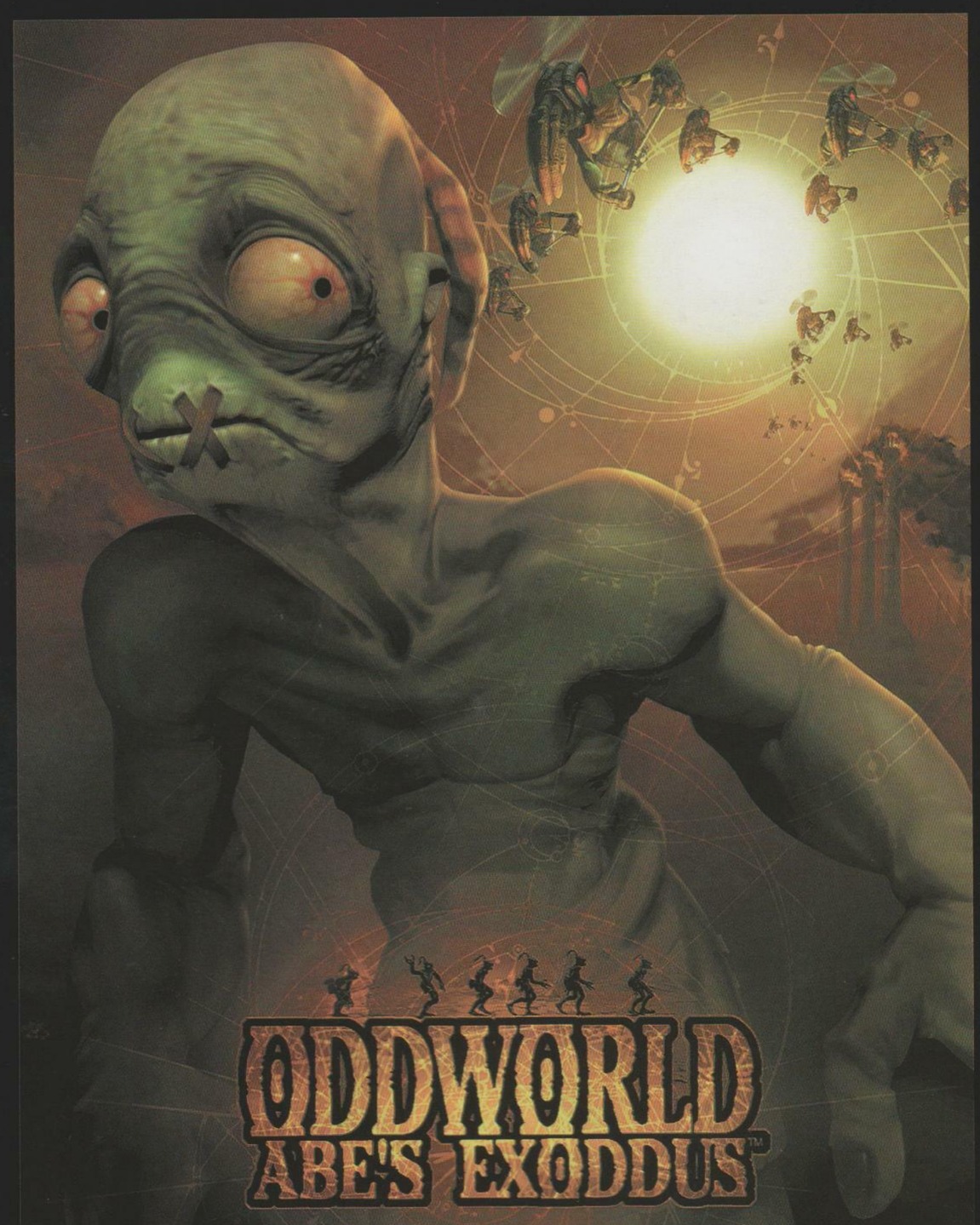
Top: Many Mudokons have not been rescued and are still enslaved by the Industrialists in a Magog Cartel jail.
Above: Alf the Mudokon. Oddworld's official fan liason and author of the very popular "Dear Alf" website column.

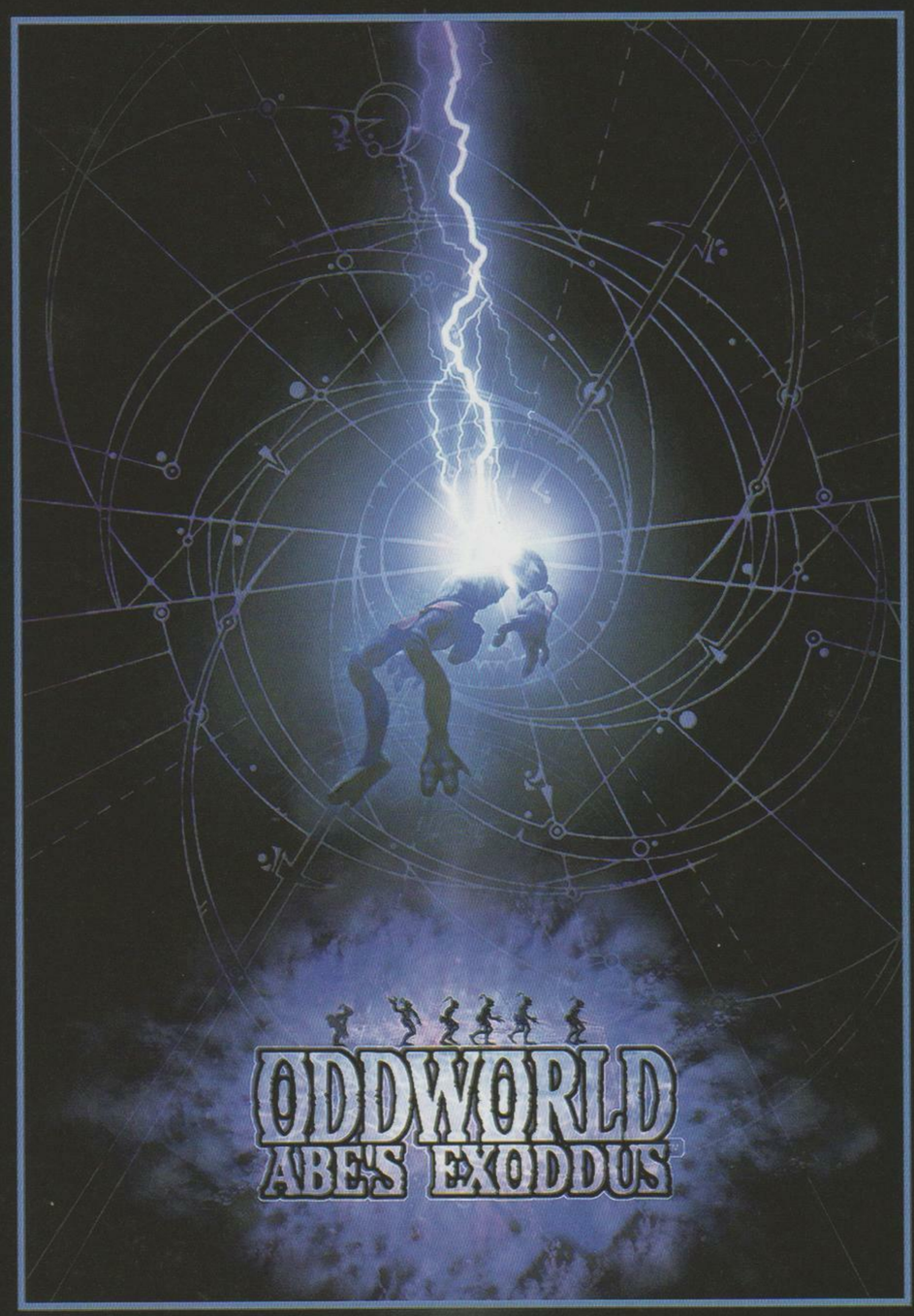












As Abe's Exoddus drew to a close, plans to enter the animated short film category for the Academy of Motion Picture Arts and Sciences came together. It was clear that imagery needed to be created that went beyond the marketing of a game. The epic and powerful compositions of movie posters were the way we always wanted Oddworld to be displayed to the audience. Taking full advantage of the opportunity, the short film afforded numerous explorations and a variety of approaches. Looking to classic poster designs from "Indiana Jones" to "Apocalypse Now" for inspiration, "epic" became the key. Ultimately, the Abe's Exoddus movie posters created something of a benchmark for the type of images that defined the core intentions of Oddworld for some time to come. Oddworld was honored to be the first video game company to enter the prestigious category. Oddworld's publisher included the movie posters in the Abe's Exoddus merchandise catalog.

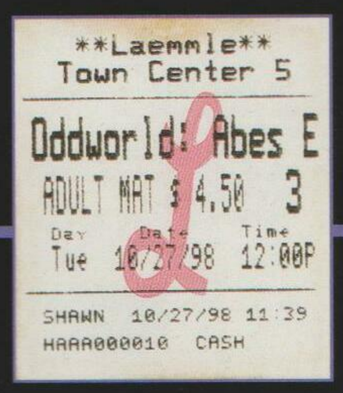
This spread, top (left to right): Raymond Swanland, Thomas Jung, Mark Ahlin and Jose Aello prepared Rough comps.

Opposite page, bottom left: Final poster design by Raymond Swanland.

Opposite page, bottom right: Final poster design by Thomas Jung.

Above: Final poster designs by Raymond Swanland.

Left: Ticket stub from the theater.



The short film aired in Los Angeles for one day.

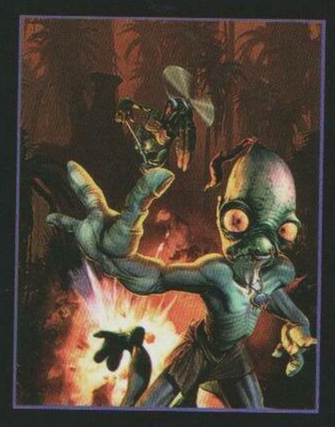
AWARDS

Industry & Print Media

BEST DIRECTOR CD-ROM/GAME PLATFORM, World Animation Festival, 1997
WIRE AWARD FOR GAMES, Multimedia Wire, 1997
1997 VIDEO GAME APPROVAL, Parent's Choice Foundation, 1997
BEST PLAYSTATION MANUAL, Sony Entertainment of America, 1997
NOMINEE - CONSOLE ADVENTURE GAME OF THE YEAR, Academy of Interactive Arts & Sciences, 1998
NOMINEE - OUTSTANDING ACHIEVEMENT IN SOUND/MUSIC, Academy of Interactive Arts & Sciences, 1998
NOMINEE - OUTSTANDING ACHIEVMENT IN ART/GRAPHICS, Academy of Interactive Arts & Sciences, 1998
SILVER REVIEW AWARD, Electronic Gaming Monthly, Oct. 1997
1998 BEST VOICE ACTING AWARD, Electronic Gaming Monthly, 1998
EDITOR'S CHOICE AWARDS - BEST SOUND, Electronic Gaming Monthly, Mar. 1998
CONSOLE GAME OF THE MONTH, Escape UK, Nov. 1997
CD-ROM OF THE MONTH, Focus UK, Nov. 1997
10 OUT OF 10 GOLD BEE AWARD, Fun Generation - Germany, Sept. 1997
1997 ARCADE GAME OF THE YEAR, Game.EXE- Russia, Feb. 1998
E3 SHOWSTOPPER '97, GamePro, Aug. 1997
1998 ELECTRONIC GAME OF THE YEAR, Games, Dec. 1998
BIG RUBBER STAMP OF APPROVAL, Hyper - Australia, Oct. 1997
1998 BEST ACTION/ADVENTURE AWARD, PC Player, Jan. 1998
IT'S A MANIAC AWARD, Maniac - Germany, Sept. 1997
GOLD GAME AWARD, Mega Fun - Germany, Sept. 1997
GAME OF THE MONTH, Next Level - Germany, Sept. 1997
1998 BEST CHARACTER DESIGN, Offical US PlayStation, Feb. 1998
OGR SELECT AWARD, Online Gaming Revie[illegible] Feb/Mar. 1998
SEAL OF APPROVAL, Level - Europe, [illegible] 1997
NOBEL PRIZE, PC Computing, Dec. [illegible]
PC GAMES "A" LIST, PC Games, [illegible]
EDITOR'S CHOICE, PC Gamer, Ap[illegible]
SILVER X RATING, PS Extreme, Nov. [illegible]

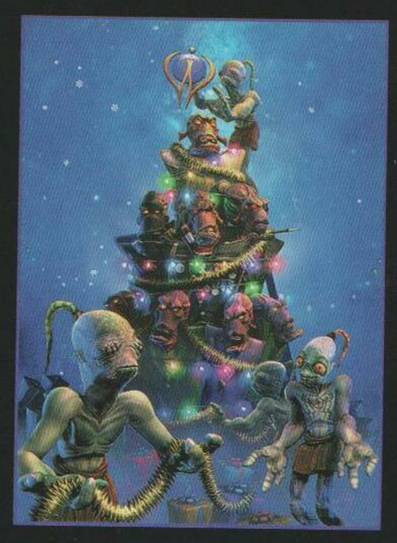
April 1998
Team photo is taken at the public library with the brewery theme complete with Oddworld's own "brew".

August 1998
Abe featured on the cover of Game Fan magazine.

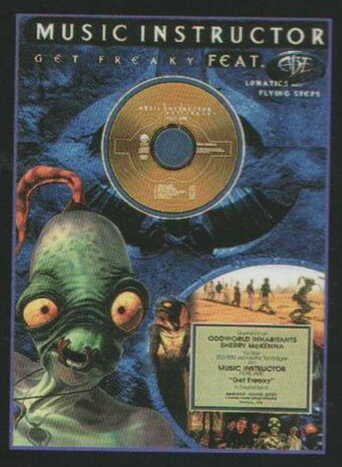


November 5, 1998
Wrapped the game by watching the Academy short submission at a local movie theater and dancing the night away at The Forum on Marsh. Mudokon face cookies were given to all the guests.

December 1998
Annual holiday card is sent out to friends and family.



March 1999
"Get Freaky" goes Gold and Platinum in Germany.

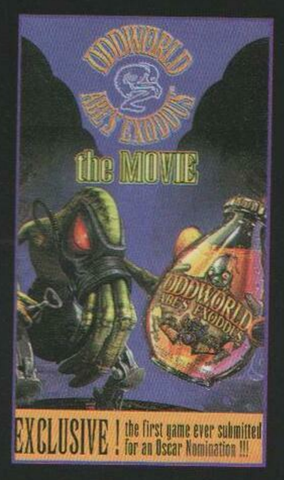


December 1997
Production on Abe's Exoddus begins.
Working title is "Abe got boned and Brewed".

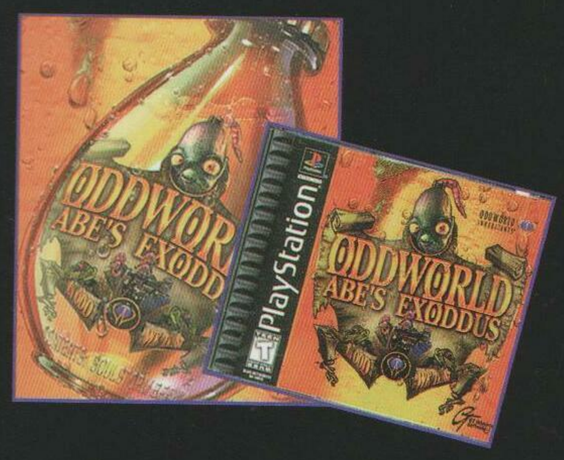
May 1998
E3 Atlanta showcases "Oddworld: Abe's Exoddus".
Publisher GT Interactive uses the Abe's Oddysee theater with the Mudokon emotion icons as a motif.

August 10 -13, 1998
Second European press tour through the studio.

October 27-29th, 1998
The short film version of Oddworld: Abe's Exoddus¨ enjoyed a short film release in Los Angeles and was submitted for Oscar consideration to the Academy of Motion Pictures Arts & Sciences.

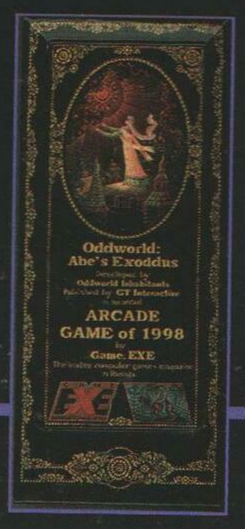


November 23, 1998
Oddworld: Abe's Exoddus for the PS1 and PC hits shelves right before Thanksgiving.



January 1999
Abe's Exoddus nominated for Console Adventure Game of the Year by the Academy of Interactive Arts and Sciences.

1999
Abe's Exoddus wins various industry and art awards including "Game of the Year" in Russia.



Chapter Five

MUNCH

Munch is the character manifestation of the heart of Oddworld. He is the character that best illustrates the desire to tug at the heartstrings of the audience. From his big dewy eyes to his lonely call for his brothers that will never respond, Munch makes you want to fight for him every step of the way.

1999

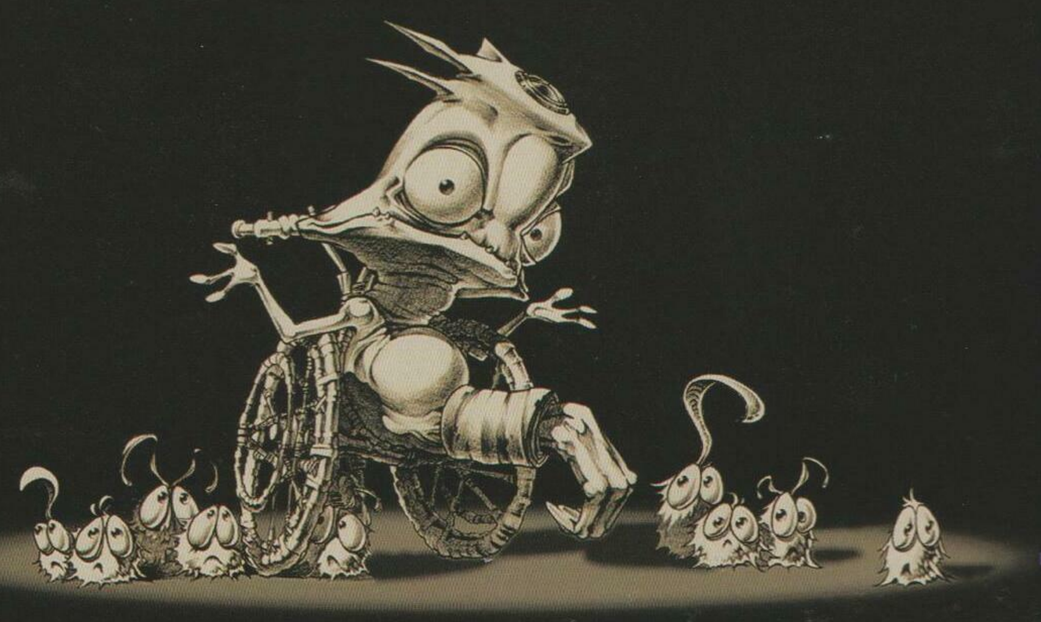
MUNCH
THE HEART

Spawning at the high clear mountain pools known as "Ma'Spa", Gabbits were once among the most numerous species on Oddworld. Now this highly social race of gentle, amphibious creatures, are much prized by Glukkons for the medicinal value of their lungs, and for their eggs–called Gabbiar–which Glukkons consider a delicacy. Great schools of Gabbits once swam the seas of Oddworld, calling to each other in their cheerful, musical speech, but now harvesting by the Glukkons has driven Gabbits to the brink of extinction–only Latamire Munch remains.

Munch's plight is similar to that of Abe's, what with dangling at the bottom of the food chain and all. He's been trapped and taken back to the Vykkers medical research facility. And if things weren't bad enough, he's also got a broken leg from the trap he was caught in (bad news for a unipod!) Munch has much in common with Abe. They're both screwed in life.

Munch is also different from Abe in several ways, which makes them great partners. Where one has a weakness, the other makes up the difference. For example, Munch is amphibious. Abe really can't swim, and he nearly drowns each time he goes in the water. Munch swims instinctively, as quick and agile as a dolphin. But when on land, Munch is a bit more clumsy and slow on his lame leg. That is of course until he finds his speedy wheelchair. Where Abe has a knack for possessing living things, Munch has a port implanted in his skullcap that allows him to "possess" mechanical devices.

Armed with a set of unusual handicaps and abilities alike, the versatile Munch sets out on a journey of survival. It's also a journey of the heart, which it seems is his most capable muscle when faced with the overwhelming circumstances of being the last of his species.



Since Munch would be the first 3D real-time character for Oddworld, it meant certain limitations based on the current and projected technology of the time. However, the designers were afforded an entirely blank canvas from which to begin iterations on Munch. Based on photos and research of animal testing kept on hand in the Oddworld reference library, design on Munch began in 1996. These designs were literally rabbits with all sorts of surgical grafts, pins, and amputations. This route quickly led to designs that were less like abused rabbits, but more like similar, helpless creatures caught in the same predicament. Virtually every permutation was explored: hundreds of legs to no legs, arms, no arms, legs no arms, arms no legs, flying, floating, gas propelled, land-locked, amphibian, water only, carnivore, omnivore, vegetarian, thin, fat, short, tall, etc.

Then every variation or combination of suitable animals was considered: rabbits, apes, mice, rats, cats, dogs, birds, lizards, dinosaurs, frogs, reptiles, sharks, fish, alligators, even totally alien creatures... there was one design where Munch was a centipede with a giant translucent head that he could inflate, float up and propel himself by expelling bursts of gas, like a balloon with a hole in it. The search for the correct design was absolutely relentless.

MUNCH POSTER

As a teaser for Munch's Oddysee, this poster (right) was created to spell out the main themes of the story. As an ascending savior, Munch hovers between his natural home and his cruel abductors. The primary imagery of the unborn Gabbit ghosts hints at the real story, not of his escape from his captor, but the restoration of his species from the brink of extinction. Munch's head port glows like the halo on old Christian icons. The religious imagery mixed with modern abduction accounts is an intentional device to push the image towards the overtly symbolic. Though Munch is more of an emotional character than a spiritual one, this could represent something like Munch's prophetic dream.

Opposite page: Munch poster by Raymond Swanland.

> BREATHING SNORCLE AND GHIL IMPLANT FROM ANOTHER AQUATIC CREATURE

> MUNCH HIMSELF WAS PICKED FOR HIS VORACIOUS APETITE AND THE ABILITY TO CONSUME LARGE QUANTITIES OF SUER REFUSE

> SWIMMING FIN FROM ANOTHE AQUATIC CREATURE.

ARZAD 1/6 9/8 SEP

ARZAD 04 08 MAY

MUNCH: FRANKIN-MUNCH

> THE UYKKERS WERE EXPERIMENTING BY PIECING TO GETHE THE PERFECT SUER CLEANIN CREATURE.

MUNCH: NEW ONES.

NEED MORE TEETH

> MUNCH - HIS EYES ARE ACTUALLY INSIDE HIS MOUTH IN HIS TOOTHY UPPER GUM
> THE LIPS COMBINE THE EXPRESSIVE NESS OF THE EYEBROWS & A MOU

ARZA 2 9 11 JAN

> EYES HAVE BEEN PUSHE TO THE FRONT MORE, & NOSE IS SLIGHTLY HIGHER TO ALLOW BOTH EYES TO BE SEEN IN 3/4 VIEW SHOTS OF FACE.

MUNCH: GET'N CLOSE...

MUNCH: GET'N WARM!

ARZAD 2 2 9 9 FEB

> MUNCH: C ORDER T
> MOUTH E HINGED BEHIND OPEN.

ARZAD 2 8 9 8 SEP

ARZAD 2 2 9 9 FEB

BIG MOUTH

A

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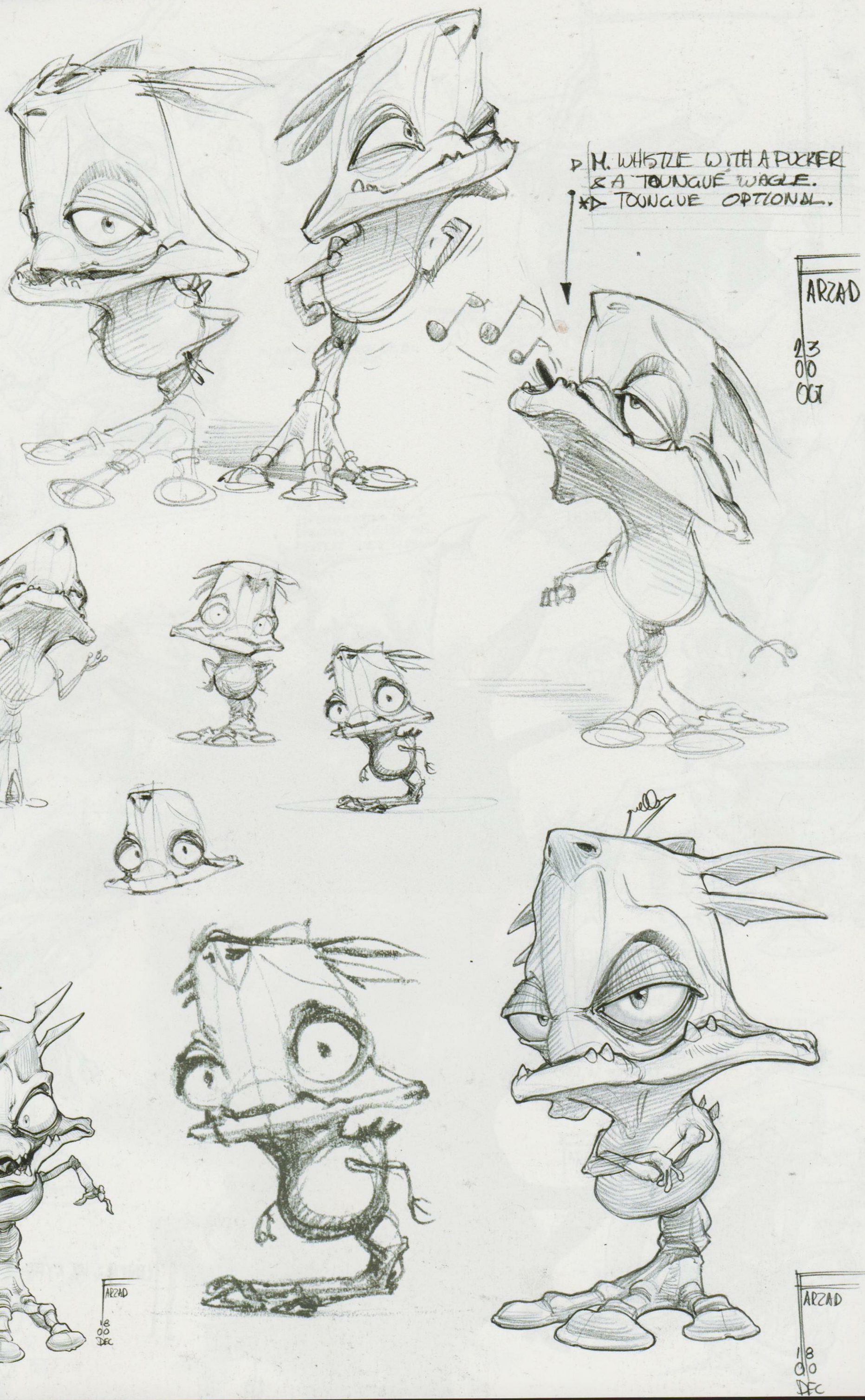
MUNCH:

▷ MOUTH CLOSE TO FULLY OPEN.
▷ BIGGER, FLOPPYER EARS.

N IS DOWNPLAYED IN
THE BIG FLOPPY EARS.
F THE FROG/CATFISH
RDER TO SHOW OPENINGS
ES. WHEN MOUTH IS GAPING

MUNCH: HIS EYES... WHAT CAN BE DONE

FARZAD
28
MAY


D M. WHISTLE WITH A PUCKER & A TOUNGUE WAGLE.
*D TOUNGUE OPTIONAL.
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DEC

After about two-and-a-half years of designing, certain elements kept rising to the surface. The word Munch implies a big mouth, gaping and full of teeth. Big eyes for classic childlike facial proportions, and legibility on the game screen. Two arms and one leg, making it one limb less to worry about, but also to have a more fluid form and locomotion in the water. Motivated by the photos of experimental cats and monkeys with their brains exposed, Munch was fitted with a head port that allowed him to find other critters and bring them back to the Vykkers for experimentation. So, when Munch escaped, he had built in sonar allowing him to find the other lab animals aboard Vykkers Labs. Details like the single, webbed flipper leaving an "M" shaped footprint on the ground were also added.

This spread: Concept sketches and design of Munch by Farzad Varahramyan.
Previous spread: Munch iterations by Farzad Varahramyan.

Sr. Production Designer, Farzad Varahramyan designed Oddworld's second hero, Munch.

MUNCH: SKELETAL DETAIL

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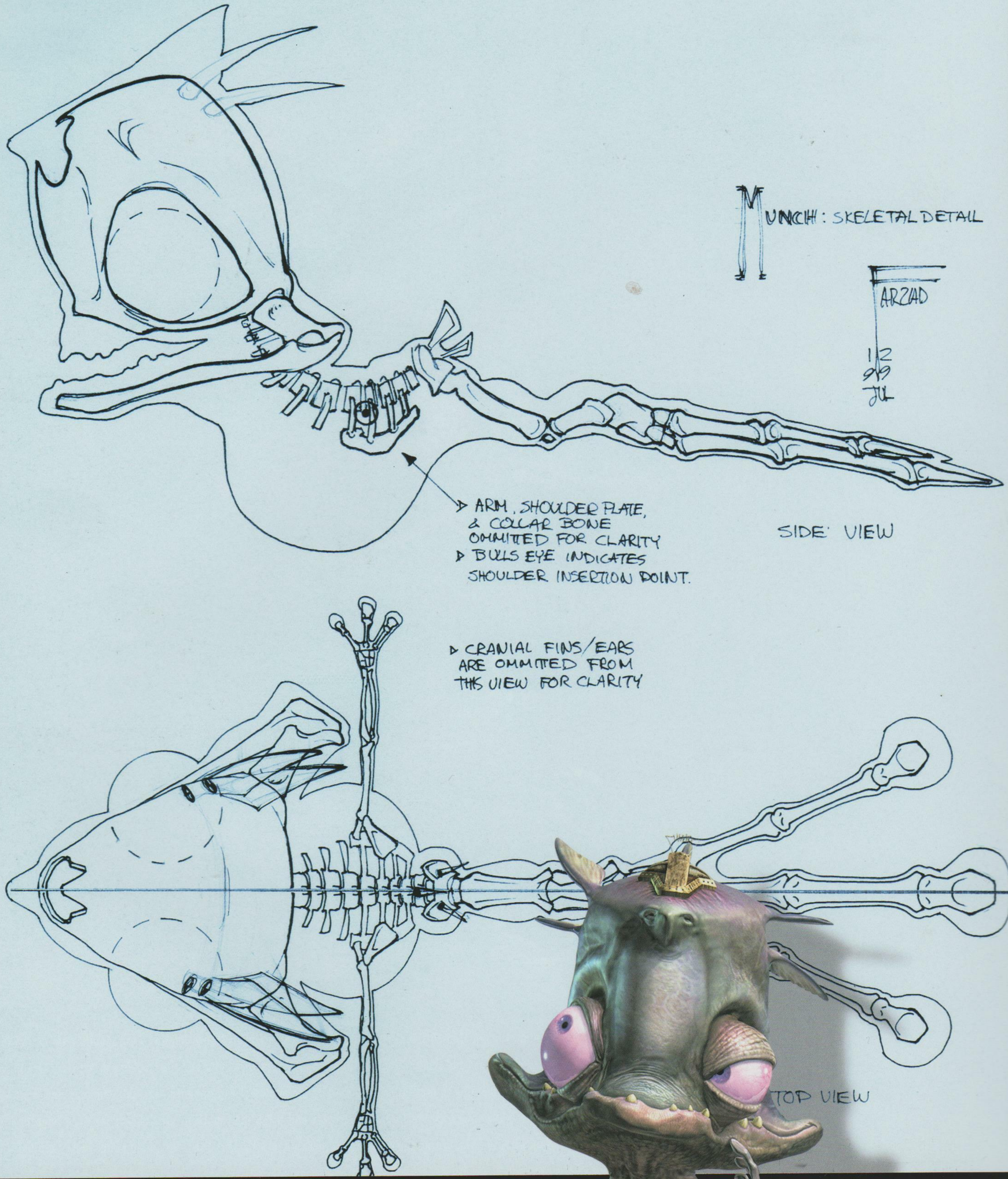


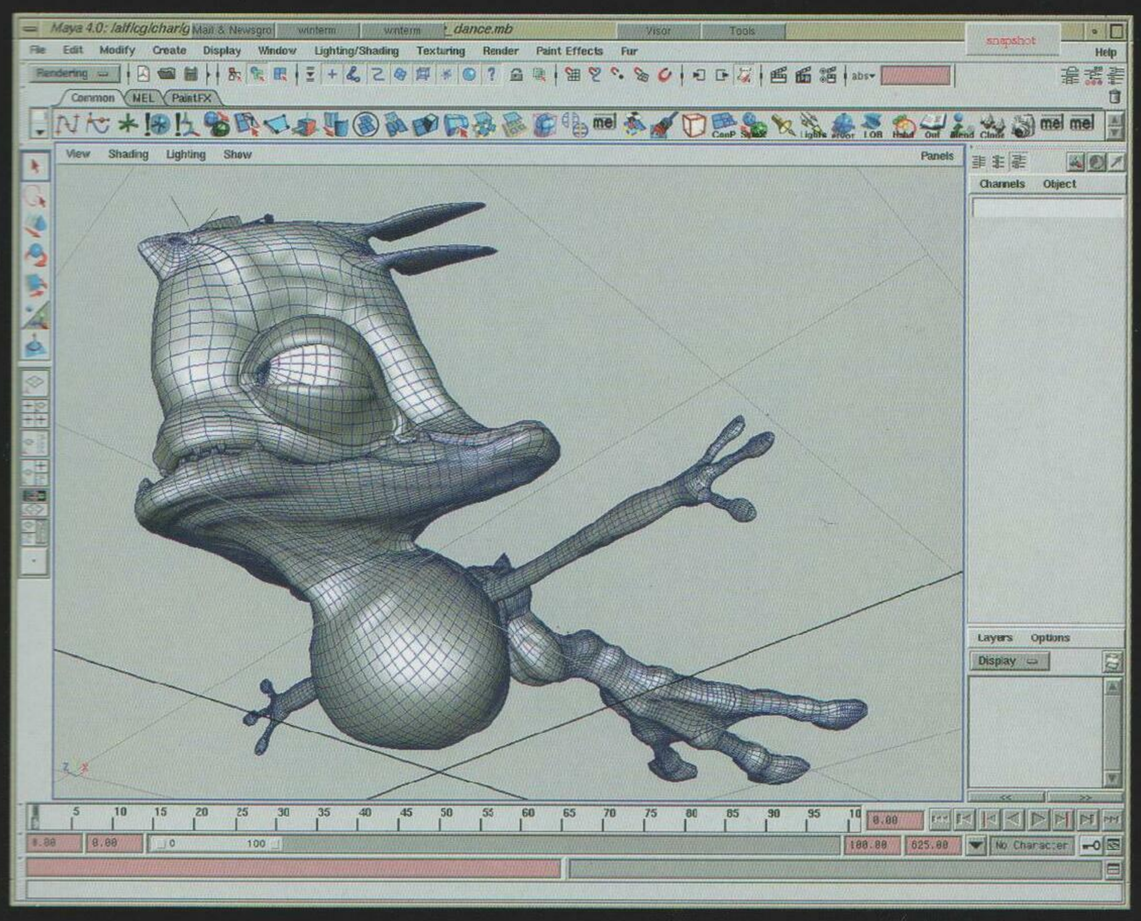
▷ ARM, SHOULDER PLATE, & COLLAR BONE OMMITED FOR CLARITY
▷ BULLS EYE INDICATES SHOULDER INSERTION POINT.

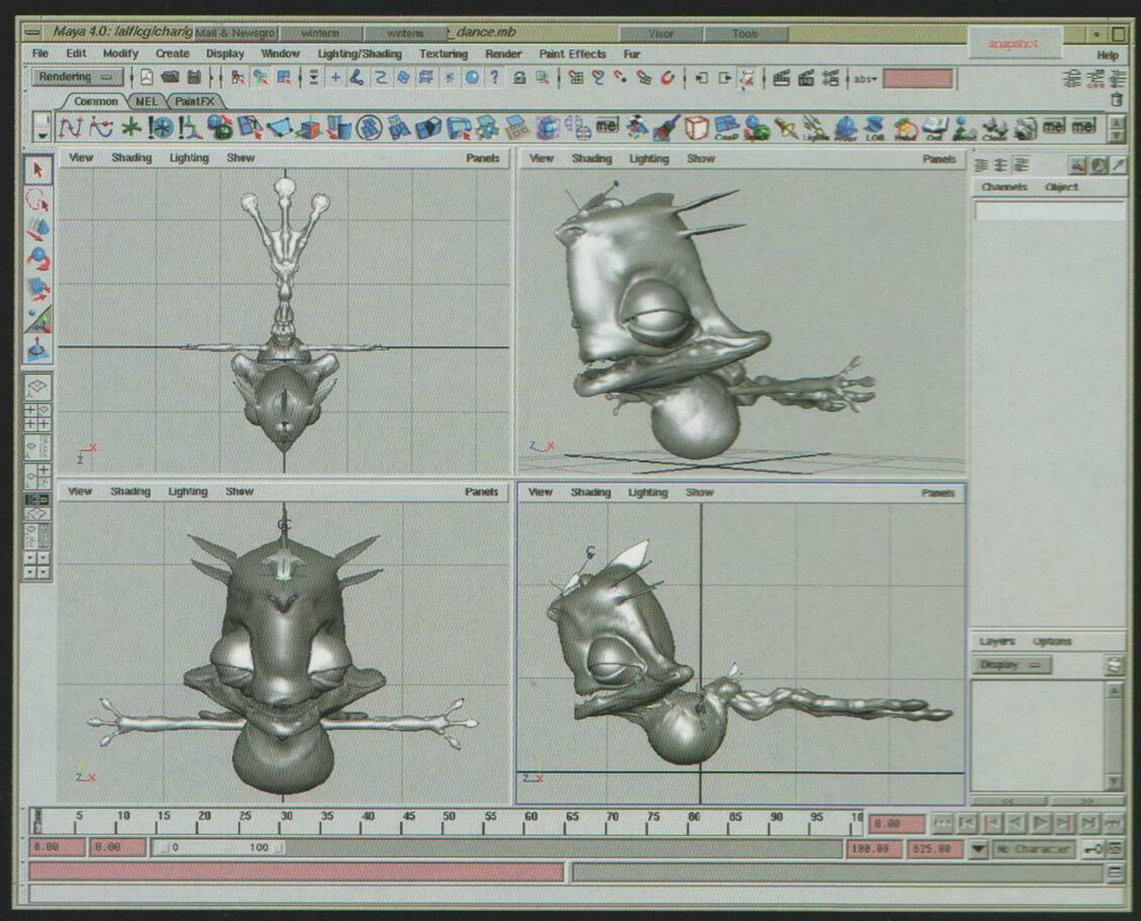
SIDE VIEW

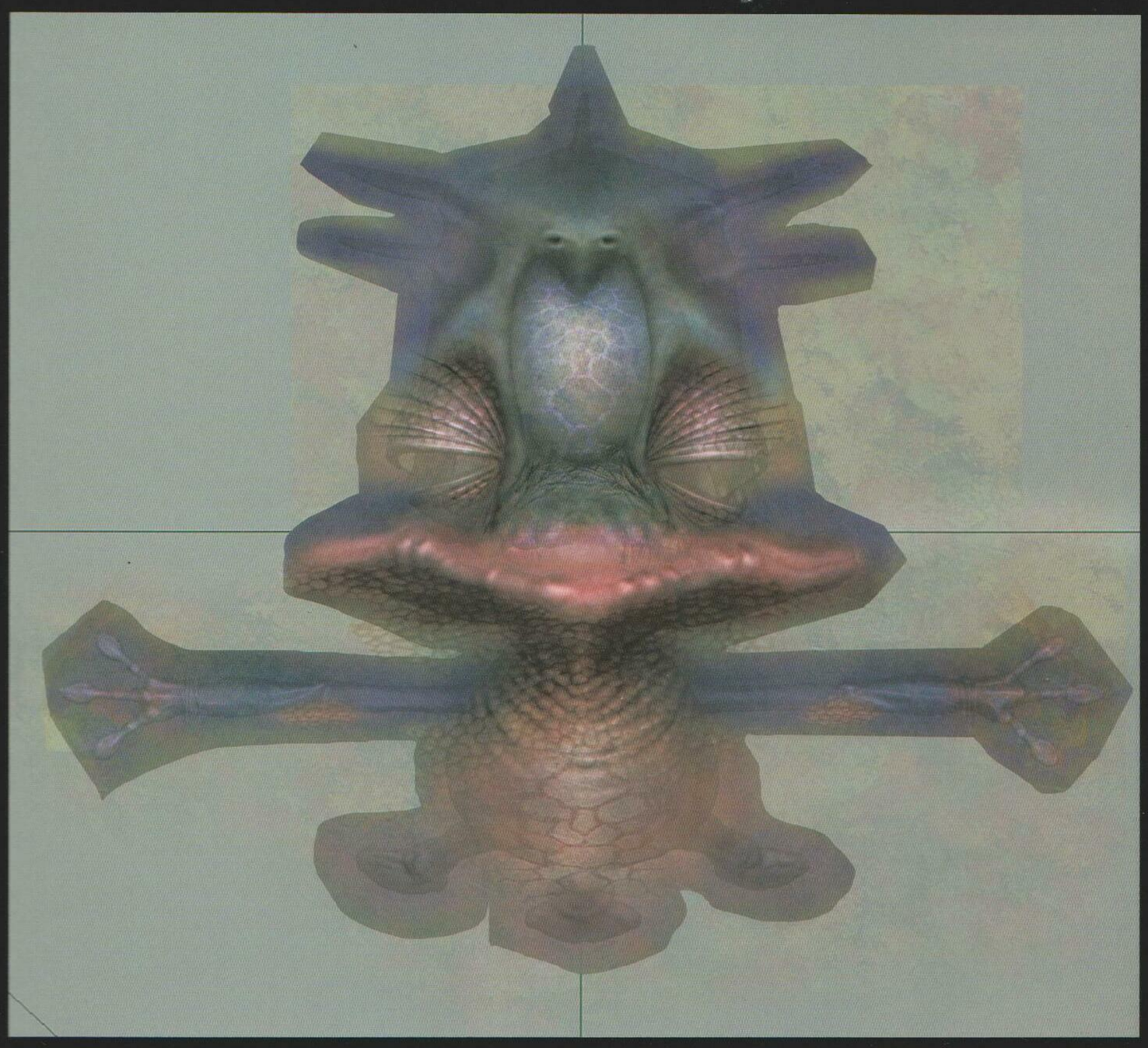
▷ CRANIAL FINS/EARS ARE OMMITED FROM THIS VIEW FOR CLARITY

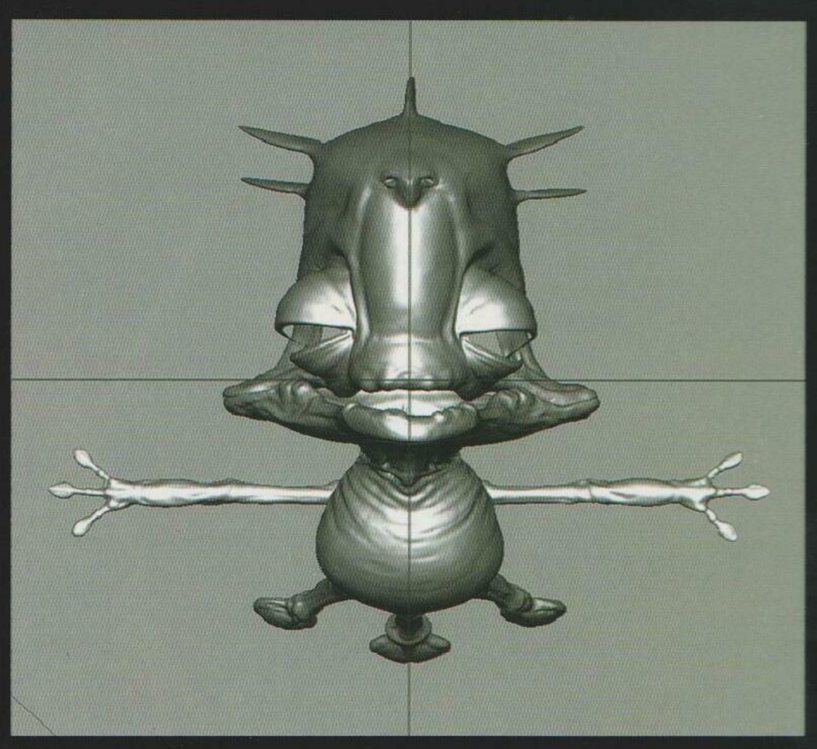
TOP VIEW

Latamire Munch is the hero's full name.







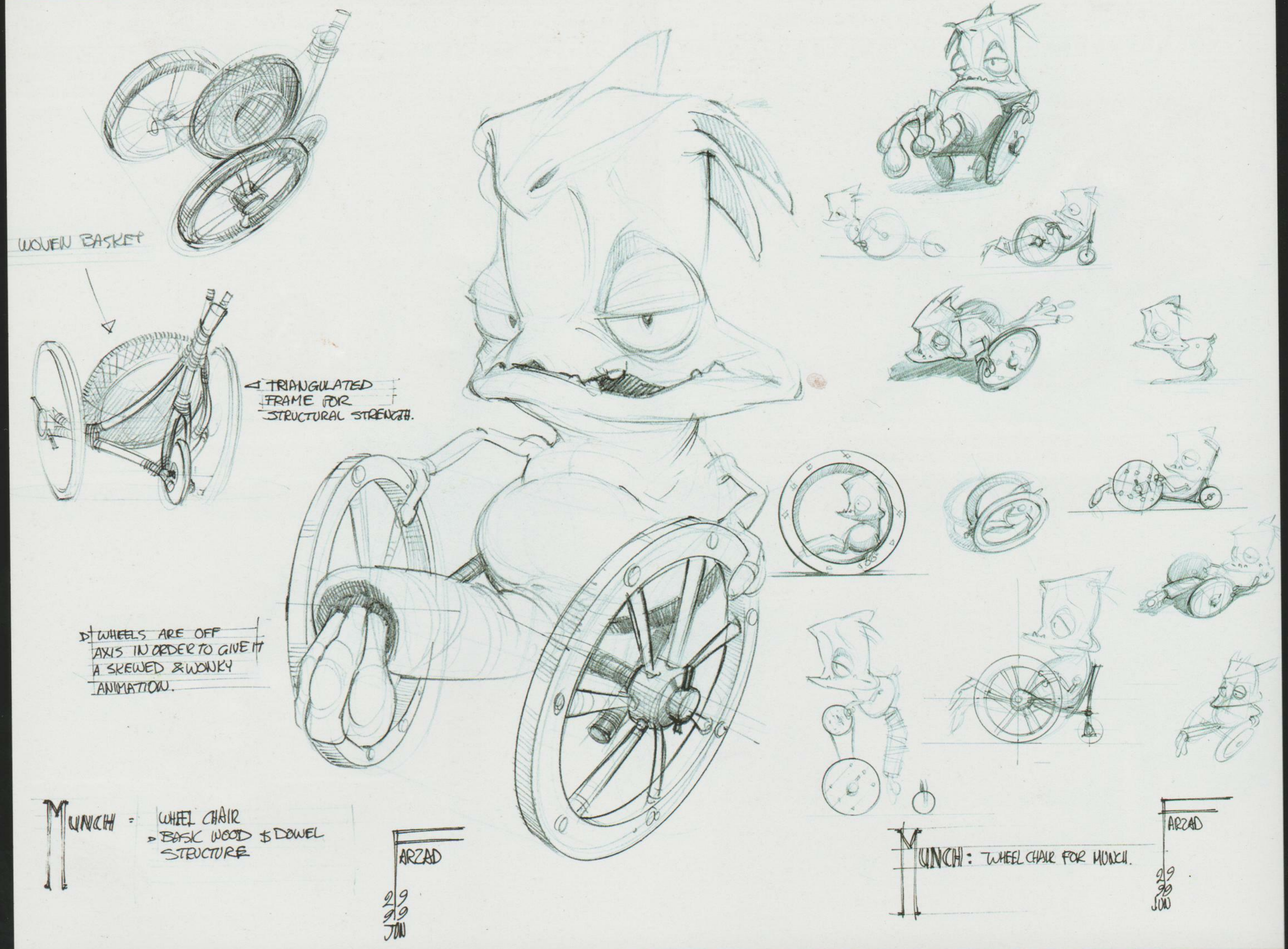


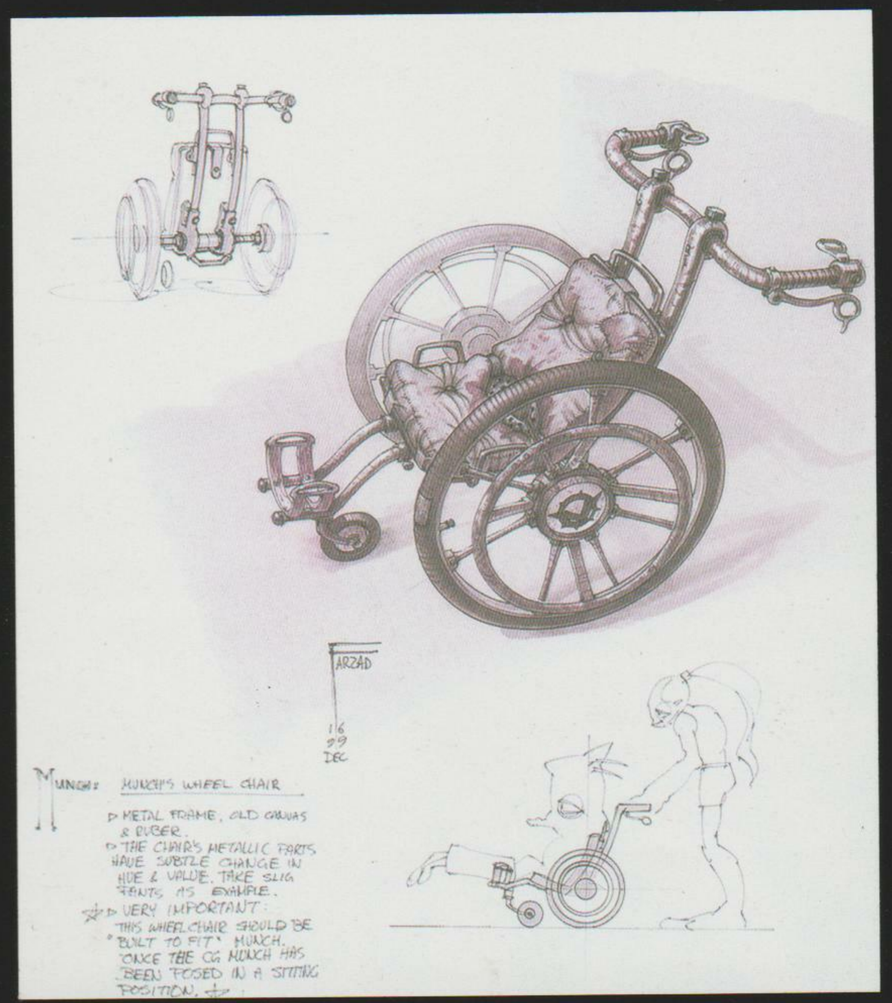
The final touch was to give Munch's head classic shark-like features. This element would play with your expectations when you first see his head skimming the surface of the water. You may think a shark-like creature may be approaching, and then in a surprise reveal... you meet Munch! Hopefully, his true looks caught you in a pleasant surprise.

Added to that, subtle amphibious patterns define him as the fish out of water that he really is. Everything about Munch's appearance and movement reinforces his plight to return to the open waters that are his true home.

Gabbits could be compared to aquatic creatures like dolphins or salmon, but when it came to Munch's colors, he's more of a cross between a shark and a frog. Much like Abe, his species comes from a fairly gentle lifestyle. Munch's purple skin and pink eyes are meant to make him cute and appealing in a fish tank kind of way. Bottom line, Munch's colors inspire sympathy.

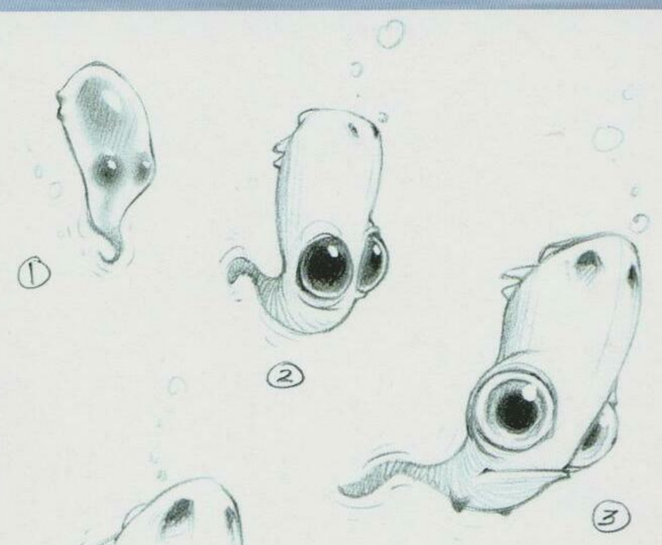
Opposite page: Munch skeletal drafting by Farzad Varahramyan.
Above left: Munch color maps by Raymond Swanland.
Above right: Munch's head port color comp.





Since Munch was captured in a trap, a wheelchair seemed to be the most obvious choice for his mode of land transportation. The final design was actually quite traditional, with an Oddworld twist of course.

Above: Munch wheelchair concept and design by Farzad Varahramyan.
Color image by Raymond Swanland.
Opposite page: Abe and Munch image designed by Raymond Swanland.

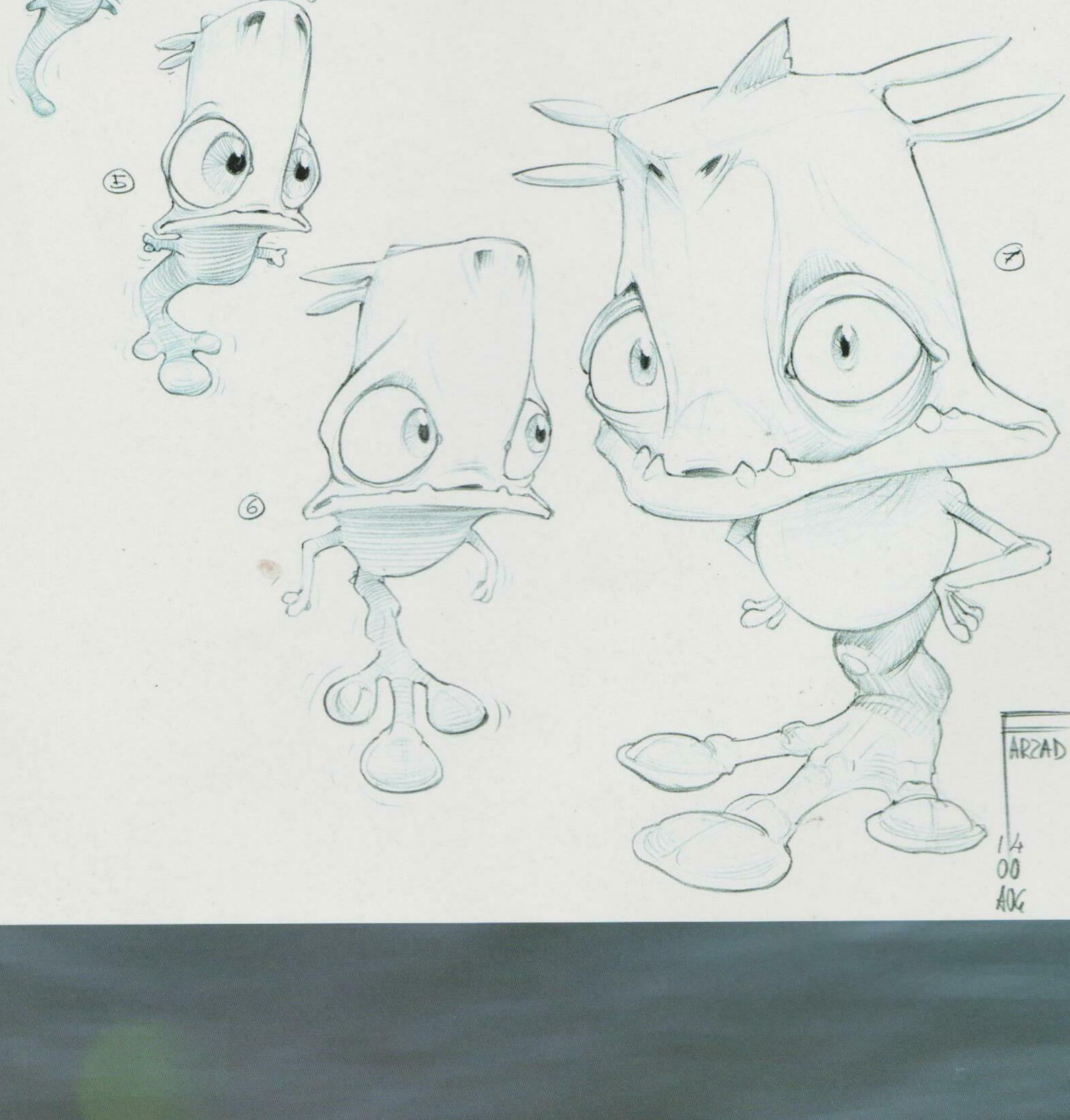


MUNCH: GABBIWOGS

① ▷ PREEMIE
② ▷ 1st TRIMESTER
③ ▷ 2ND TRIMESTER
④ ▷ 3RD TRIMESTER
⑤ ▷ P.L./PRE LUNGS
} WATER ONLY

⑥ ▷ PO.L/POST LUNGS
- GWs DEVELOP LUNGS AFTER A DIP IN THE SPAWNIN SPRINGS.

⑦ ▷ TEEN AGE GABBIT.



ARZAD

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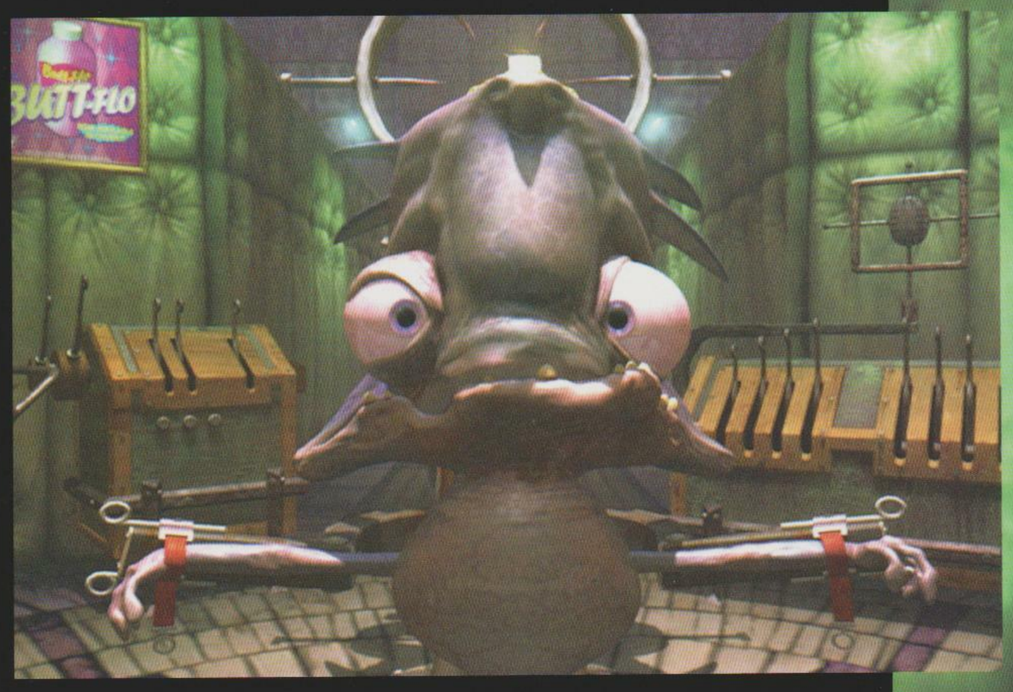


While the visual depictions of Munch went through many iterations, the defining characteristics as a victim of scientific experimentation always remained the same, resulting in the pathetic, yet heroic figure he is today.

Previous spread: Gabbit concept sketch by Farzad Varahramyan. CG still of Munch swimming from the opening movie.

Munch's initial idea was an exciting one as he was to have a Dr. Jekyll and Mr. Hyde type quality about him. He was to begin as a creature that was the sole survivor of his species. But he was being held captive as a laboratory-testing subject, and was being experimented upon with adrenal steroids. His plight was to escape the laboratories of this horrific processed food/ pharmaceutical research facility and in the process, instigate the return of his species.

He was a twerpy and somewhat pathetic looking little guy with a big heart and the face only a mother could love—at least on the surface. At the time, we were aiming to create meaningful (gameplay valid) emotions in a game character and we wanted to use an emotional dynamic to trigger the transformation into his Hyde-like alter ego.

If he were angered in the game experience, his emotional state was intended to trigger a metamorphosis into this huge and gruesome alter ego—who would be called Roid. Roid would be similar to the Hulk in that he would have a limited time to be this incredibly super strong badass with bone crunching physical abilities. A complete flip from his normal self. The idea was to create this extreme yin & yang trait for a new hero.

Then reality hit as the land of gamedom is constantly faced with technological challenges. It wasn't long before we found ourselves to be in too deep. We were too ambitious on this idea and didn't really have the chops or the resources at the time to pull it off as it was originally conceived. A huge lesson learned.

The rest of the production was a process that could be referred to as "reactionary design". It's what happens when an idea isn't able to manifest well, but production is already under way, and the only solution left is to figure out how to get something viable completed. In many cases, the "reactionary design" process is standard par for the game industry, as this is an incredibly challenging medium to execute well. In the end, the collision with reality changed the story drastically and also shaped the game into what it was when it released with the Xbox. It was an award-winning game, but Munch wound up being himself, and his darker Hyde-side never manifested for the gamer to play.

Above: Mean Munch by Raymond Swanland based on Farzad's drawing.
Opposite page: Transformed Munch concept by Silvio Aebischer.

Chapter Six

ODDWORLD: MUNCH'S ODDYSEE

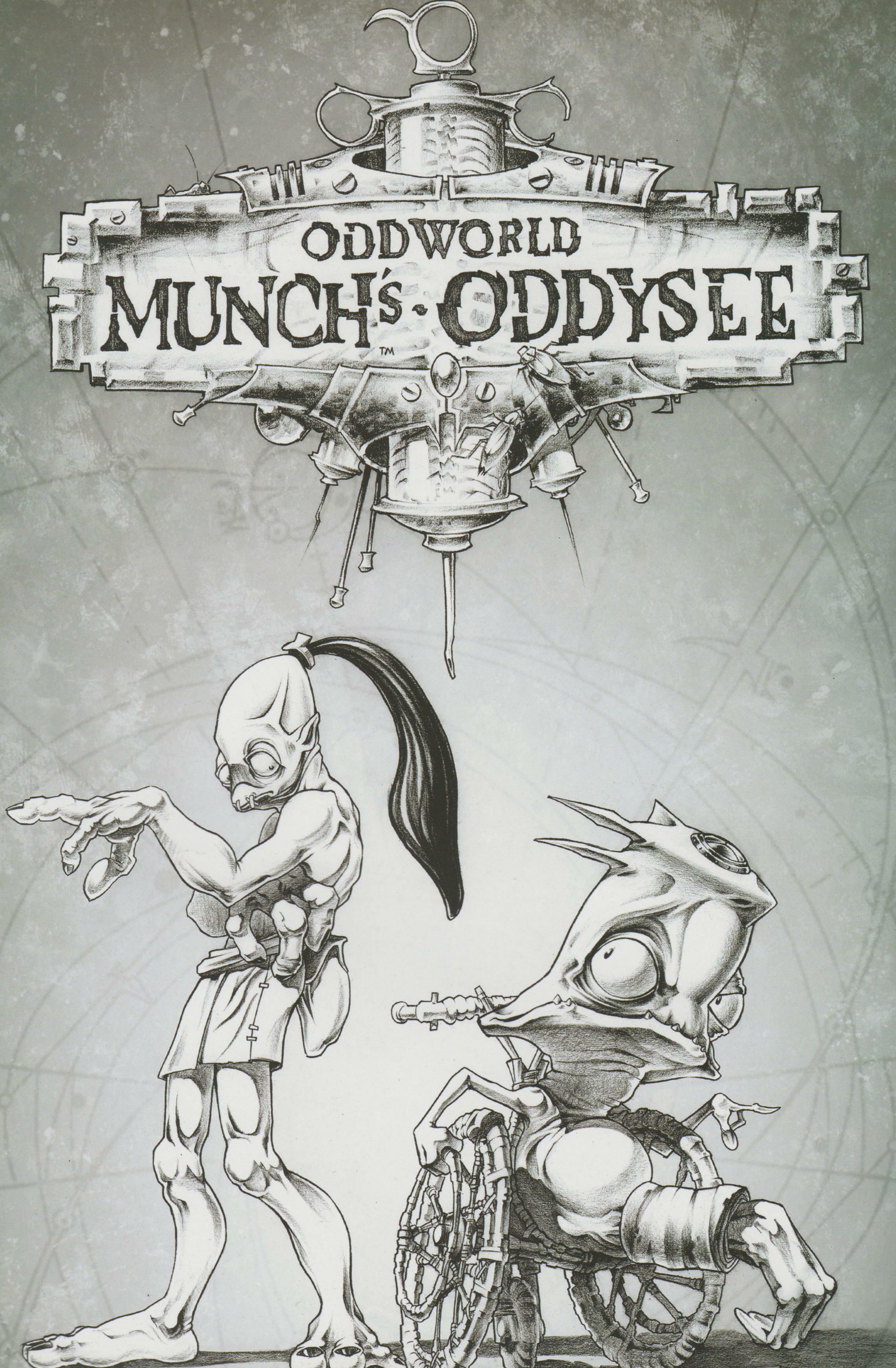
Munch would be Oddworld's third game, and second in the Quintology. This time, Abe would team up with Munch to fight the forces of consumerism. This game covered some new territory, venturing into the realm of science and experimentation, in addition to the previous forays in the food and beverage industries. Hence, the very industrial look of the Munch logo, with its calliope of disturbing needle elements. Upon closer examination, Gabbit lungs can be seen inside the cylinder of the main syringe. The lungs and a few insects add the traditional hint of nature, the antithesis of industry, perpetuating the battle between the two as in all of the Oddworld games.

2001

ODDWORLD
MUNCH's ODDYSEE™

ODDWORLD

MUNCH'S ODDYSEE™



By the time Munch's Oddysee came to fruition, Oddworld had not only expanded its universe of characters and environments, but technology had expanded to 3D. This presented many challenges, and challenge turned to gut-wrenching disappointment when the technical constraints all but strangled the story and character development of our beloved Munch. The poor little guy had a lot riding on his shoulders, much like Abe did in the very beginning. He had to carry a whole new storyline and convince his audience to buy a whole new console in order to play along. Can you say insurmountable challenges? Still, the Oddworld Universe continued to grow and grow, and true to Oddworld hero form, Munch made it to the Xbox, and lived to tell this story.

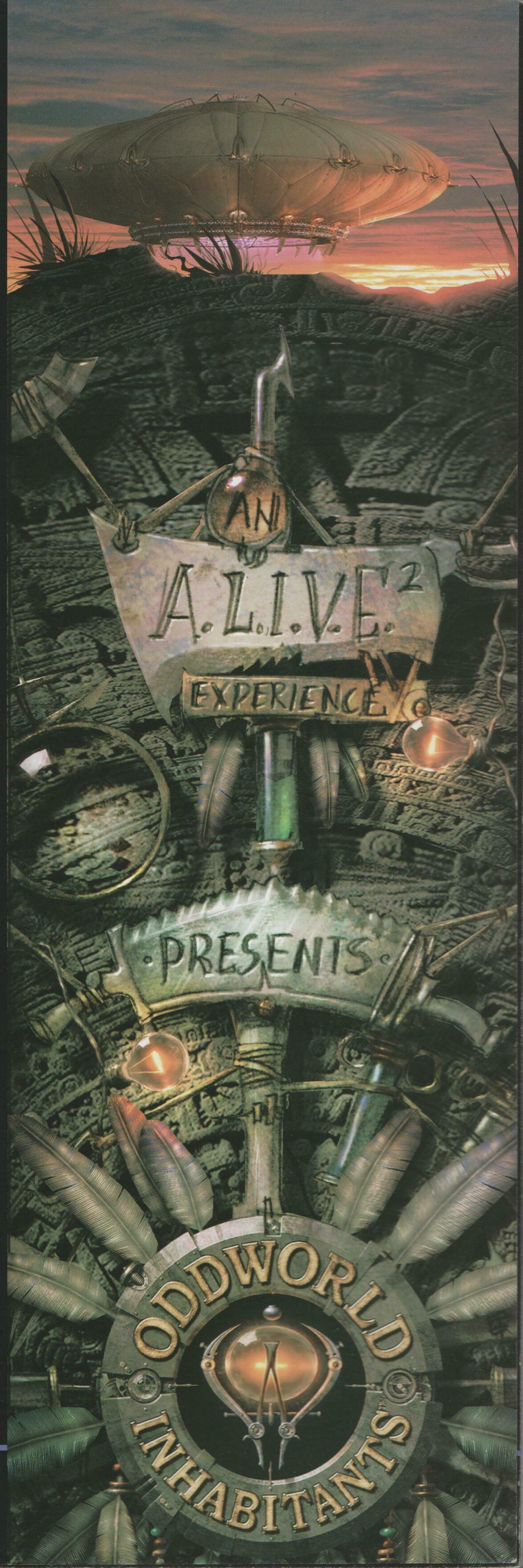
The day of amassing small fortunes, via the wholesale harvesting of the Gabbit species, has surely passed. Due to the rich variety of consumer products derived from these adorable amphibious creatures: such as skin oils, protein shakes, waterproof luggage, transplantable lungs, Gabbit skin boots, and the incredibly delicious delicacy "Gabbiar..." their legacy has nearly come to its end. For the Gabbit, there is only one lonely individual that survives. However, it won't be spotted where one might typically find such a Gabbit. This one is currently an entrapped test subject within the horrible animal testing facility known as Vykkers Labs. His name is Munch.

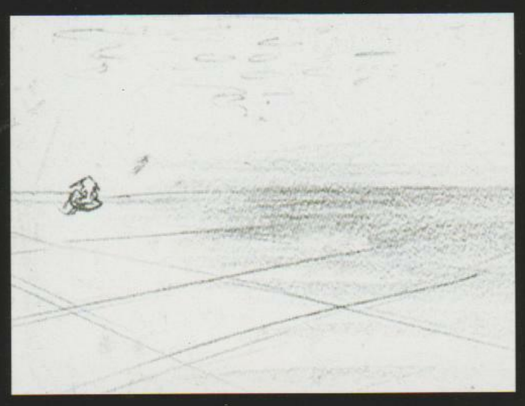
Once free, Munch teams up with Abe and together they are guided by the wisdom of the Almighty Raisin. They are informed as to how to accomplish their goals, but in order to do so, they must work together. For Munch, his dream is to bring back his species from the brink of extinction. For Abe, it is to rescue his Mudokon buddies. They are told that the only way they will ever gain access to the incredibly secure stronghold is through manipulating the career of the most incompetent Glukkon, "Lulu". Together, Abe and Munch rise to the occasion and remind us once again that perhaps there are things more valuable than the latest in food and fashion.

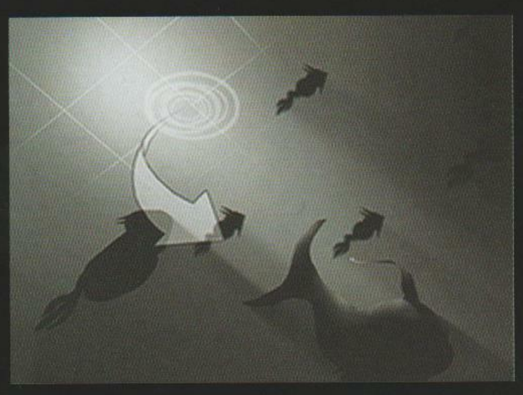
OPENING WALL

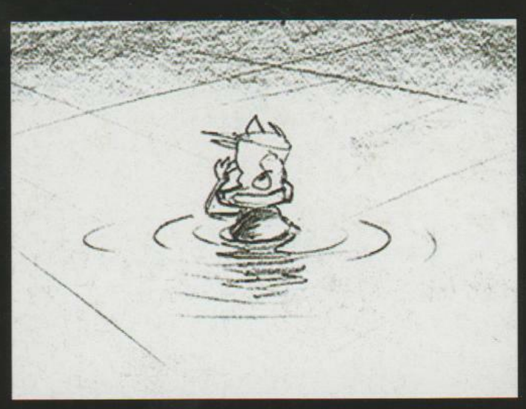
At the very outset of the story, the setting is defined as a place polluted with the by-products of industrial society. Medical and surgical waste cover, and are strangely combined with, the remnants of ancient culture. As with much of the Oddworld territories that have been explored in the past, Munch's lands are on the fringe of technological civilization, far from its bustling centers. These are lands long exploited for the greater commercial good, with nothing to show for it, but the decaying tools of their deconstruction.

Left: Early promotional sketch by Raymond Swanland.
Right: Color comp of opening title sequence by Raymond Swanland.





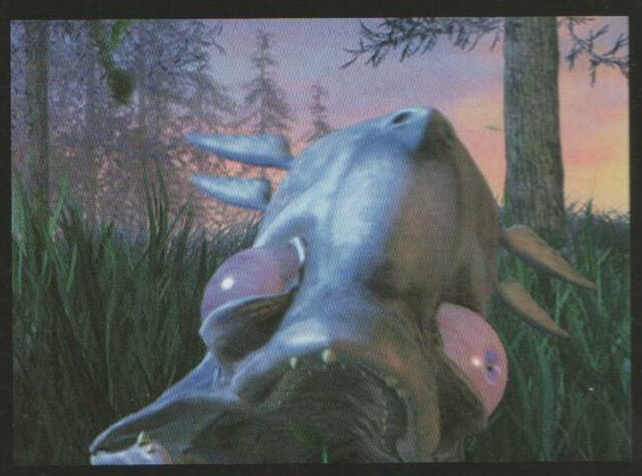




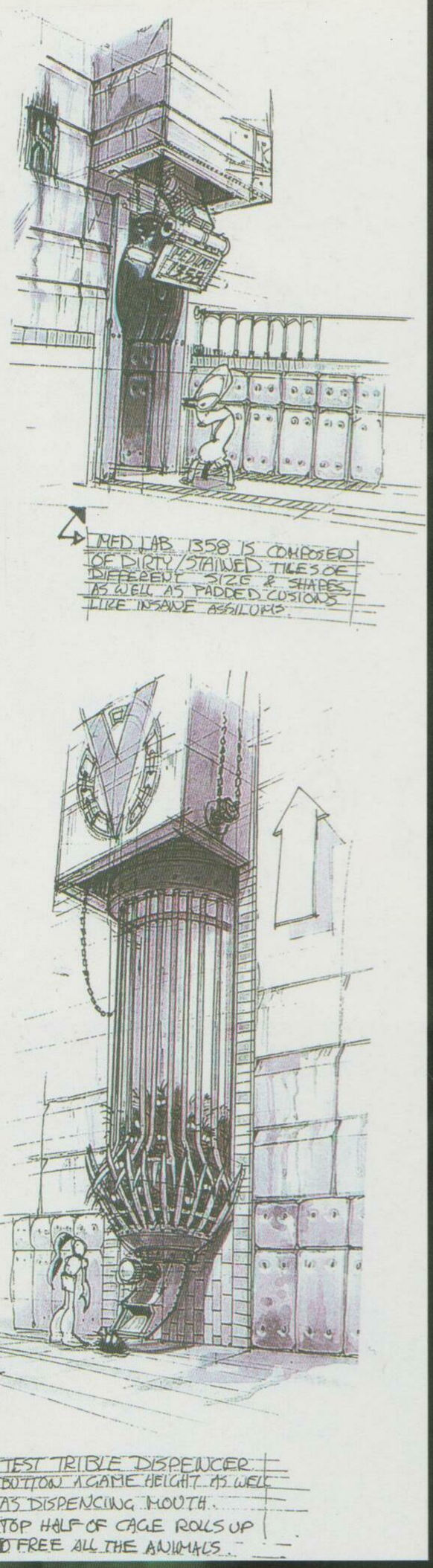
As Munch recalls the story of his capture, the mood shifts from that of a pleasant and inviting dream into a stark, cold nightmare. Through the haze of fear, pain and anesthesia, Munch sees his final hours of freedom as a blur of vibrant color and nearly surreal imagery. Yet, Munch's experience with the lands and creatures of Oddworld is limited and his abduction by industrial collectors seems more like terrifying gods descending on him with squeaky voices and four arms. As the spotlight zeros in on his isolated and trapped position, Munch is blinded by the realization that the world, as he knows it, has come to an end.

The phenomena we understand in our world as alien abductions and near death experiences still lack concrete explanation, but the effect on the victims is fairly consistent and undeniable. Such experiences are truly life changing in a way that is irreversible. Once Munch understands that he has survived the ordeal of his capture, paranoia and bitterness will taint him, but also drive him to greater feats of will and determination.

Above: Storyboard sketches to color comps by Raymond Swanland.
Opposite page: Final CG movie stills.

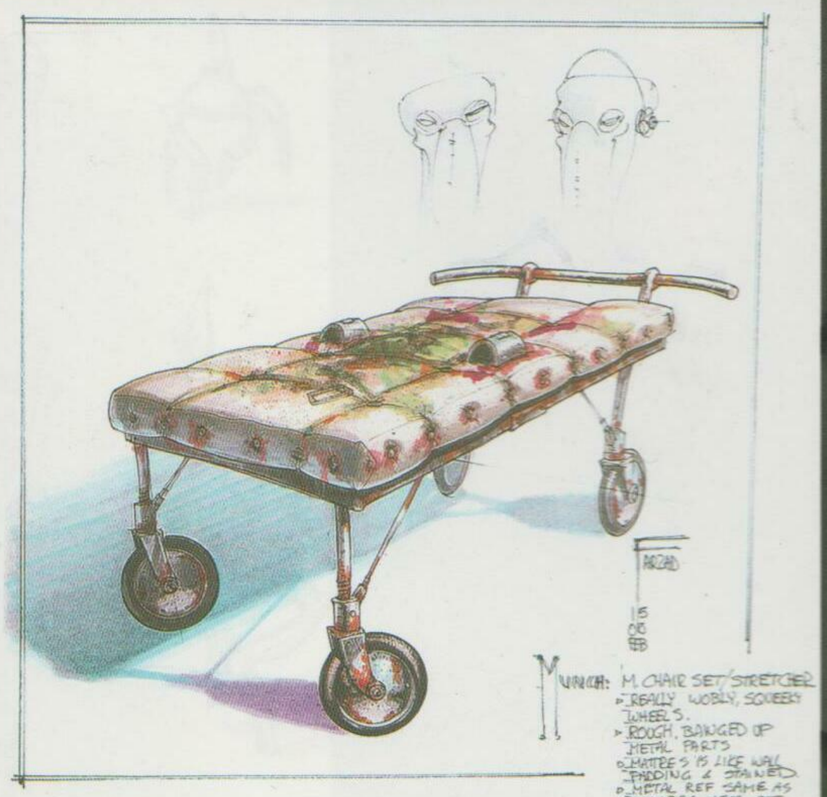


The walls of the Vykkers hallways and operating rooms are padded like an insane asylum. This helps to protect potentially escaping specimens from injuring themselves before the Vykkers doctors have their opportunity to do so.

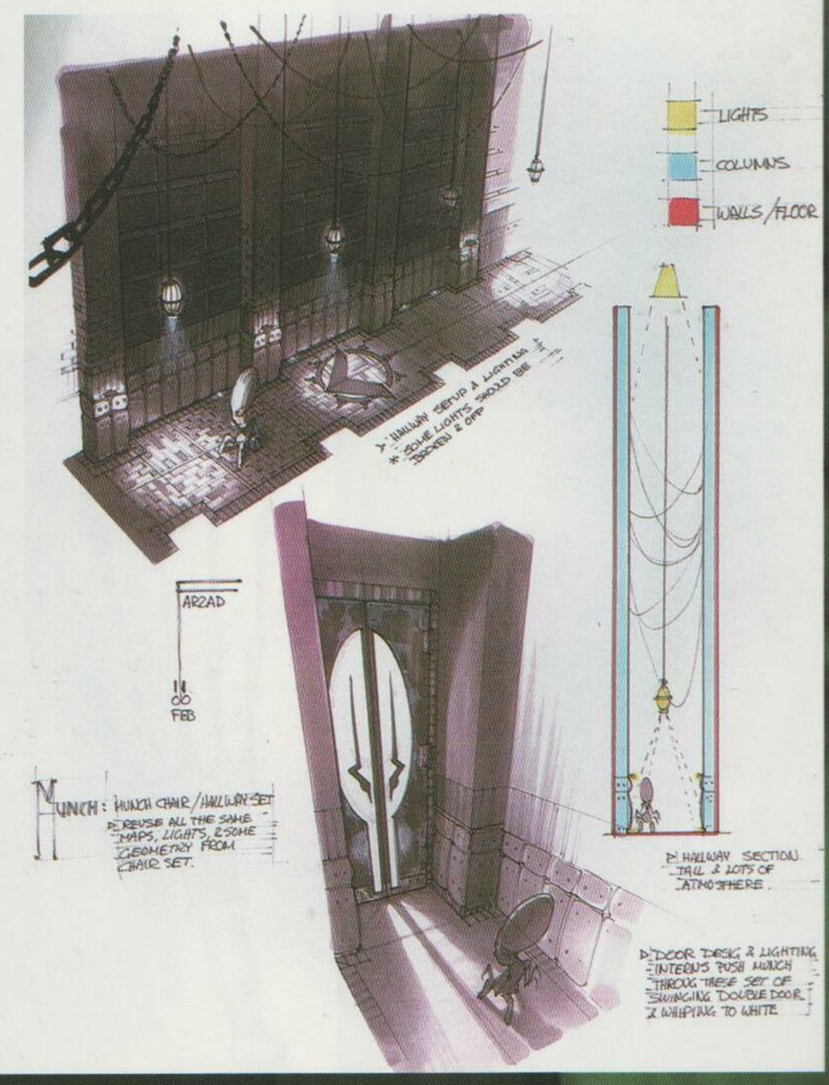


MED LAB 1358 IS COMPOSED OF DIRTY/STAINED TILES OF DIFFERENT SIZE & SHAPES AS WELL AS PADDED CUSTIONS LIKE INSANE ASSILUMS.

D TEST TRIBLE DISPENCER.
D BUTTON A GAME HEIGHT AS WELL AS DISPENCING MOUTH.
D TOP HALF OF CAGE ROLLS UP TO FREE ALL THE ANIMALS.

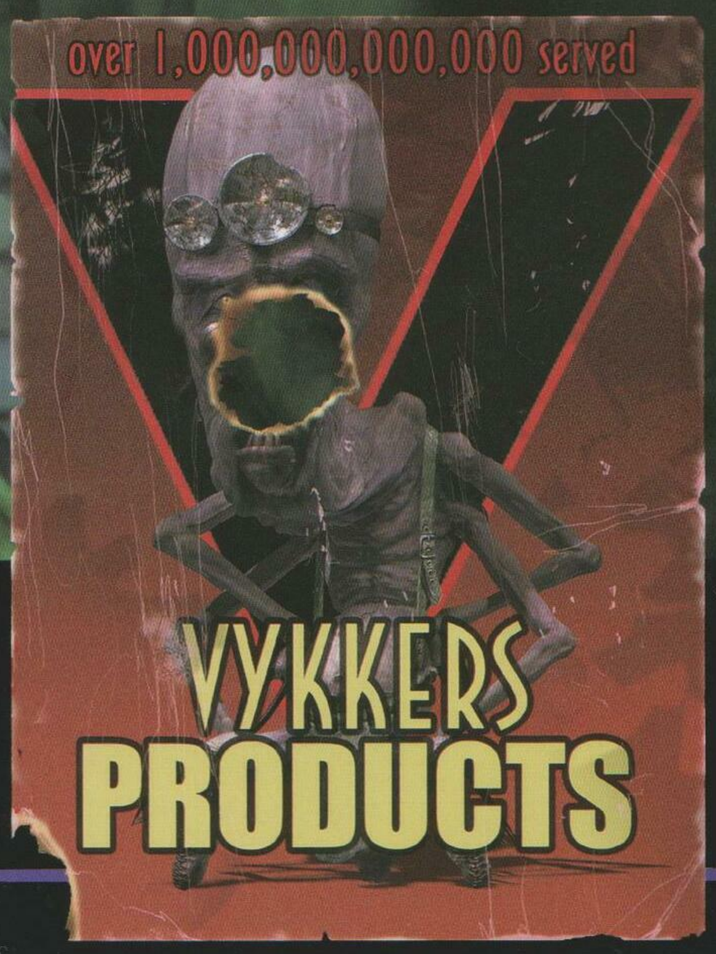


MUNCH: M. CHAIR SET/STRETCHER
- REALLY WOBLY, SQUEEKY WHEELS.
- ROUGH, BANGED UP METAL PARTS
- MATEES IS LIKE WALL PADDING & STAINED
- METAL REF SAME AS VYKKERS METAL REF.
- WRIST CUFFS WILL HAVE TO BE SCALED & PLACED ACCORDING TO MUNCH
- HEIGHT & SCALE OF OF STRETCHER SHOULD BE TO THE INTERNS.



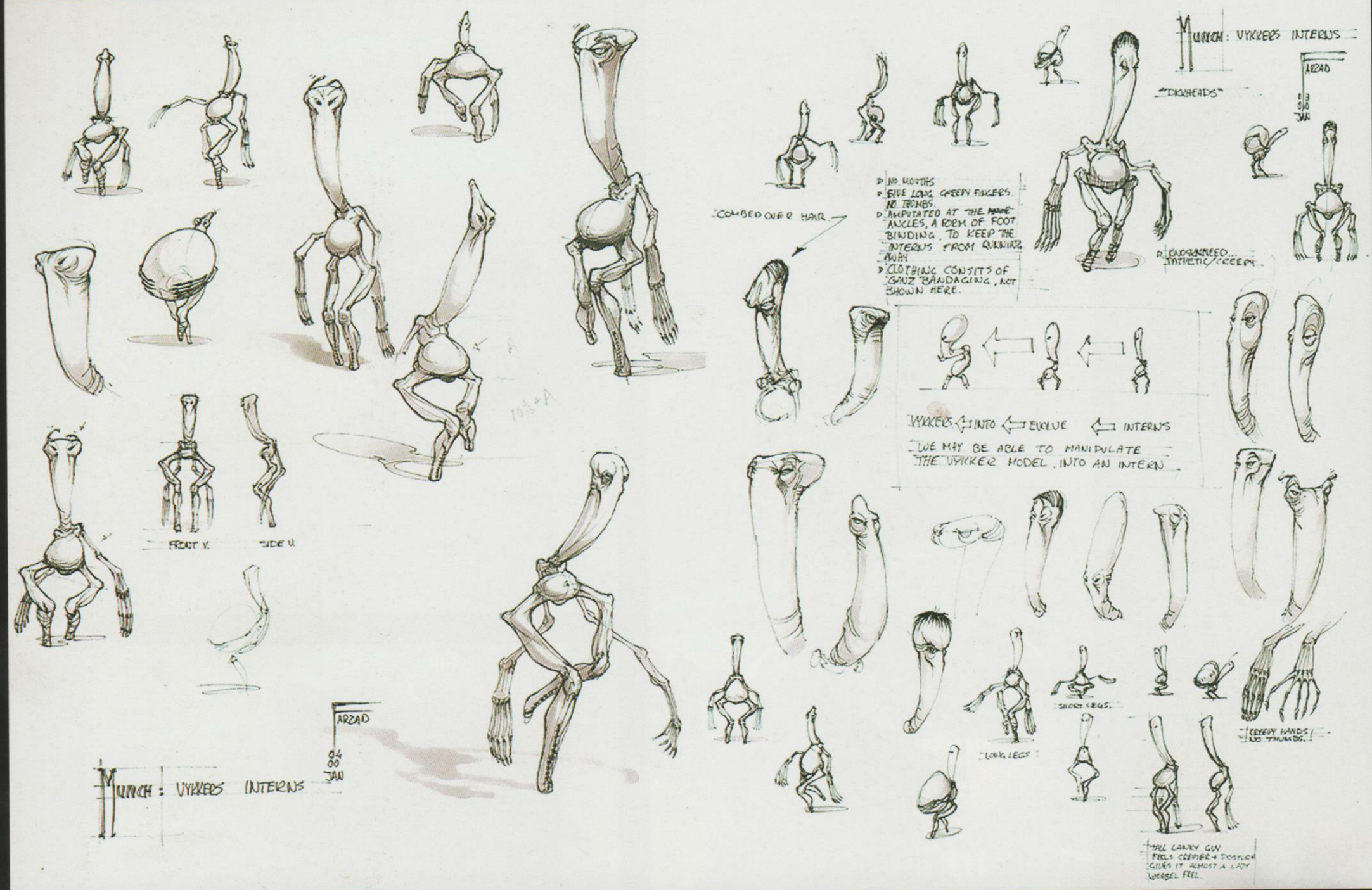
MUNCH: MUNCH CHAIR/HALLWAY SET
- REUSE ALL THE SAME MAPS, LIGHTS, & SOME GEOMETRY FROM CHAIR SET.

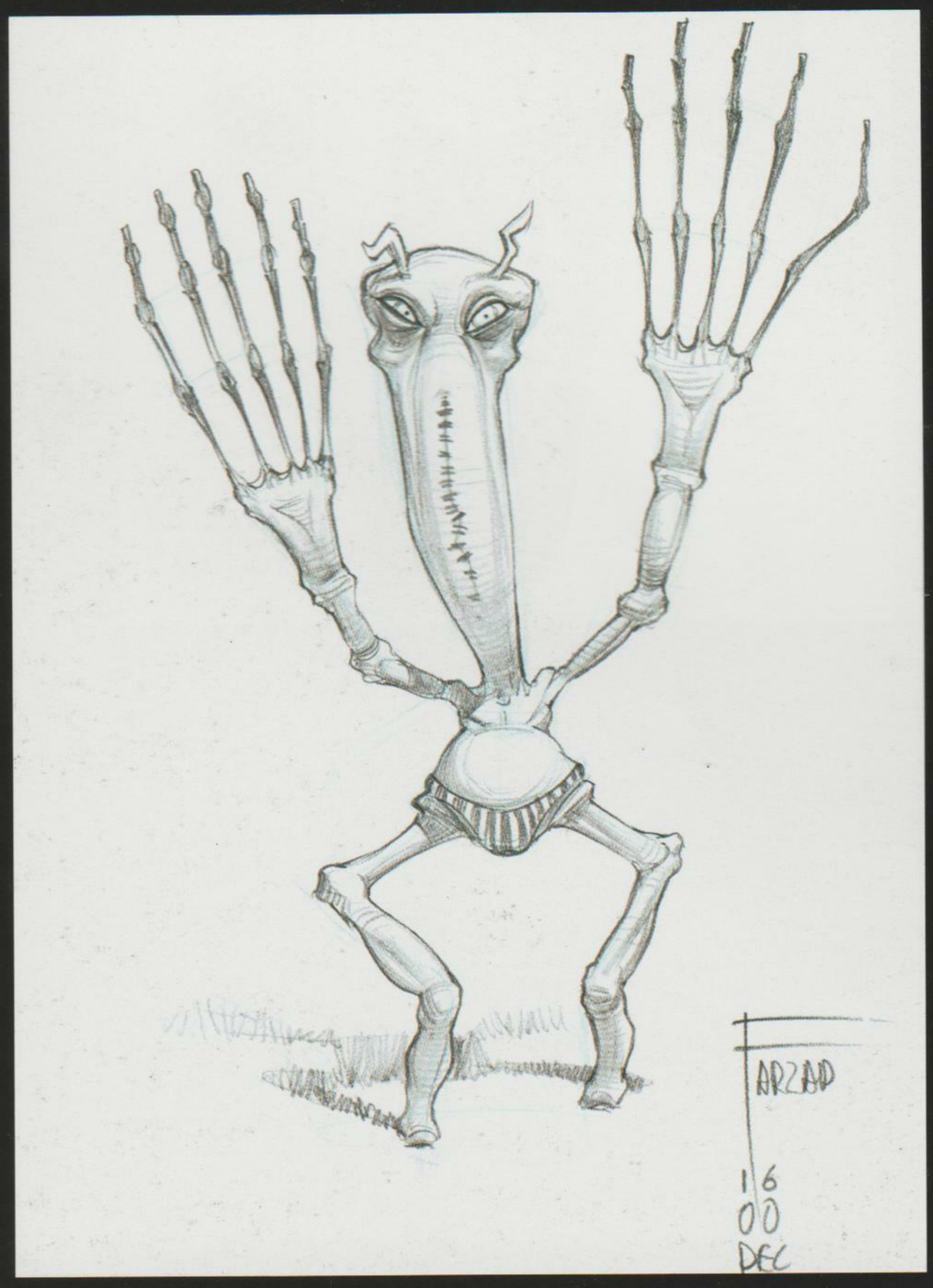
- HALLWAY SECTION. TALL & LOTS OF ATMOSPHERE.
- DOOR DESK & LIGHTING INTERNS PUSH MUNCH THROUGH THESE SET OF SWINGING DOUBLE DOOR & WHIPPING TO WHITE



This spread: Concept sketches by **Farzad Varahramyan.**

Left: Vykkers poster by **Gautam Babbar.**


MUNCH: VYKKERS INTERNS
ARZAD
04
00
JAN
FRONT V.
SIDE V.
COMBED OVER HAIR
NO MOUTHS
GIVE LONG CREEPY FINGERS. NO THUMBS.
AMPUTATED AT THE ANKLES, A FORM OF FOOT BINDING. TO KEEP THE INTERNS FROM RUNNING AWAY
CLOTHING CONSITS OF GAUZ BANDAGING, NOT SHOWN HERE.
MUNCH: VYKKERS INTERNS
"DIKKHEADS"
ARZAD
03
00
JAN
CADAVERIZED... SYNTHETIC/CREEPY.
VYKKERS ⇦ INTO ⇦ EVOLVE ⇦ INTERNS
WE MAY BE ABLE TO MANIPULATE THE VYKKER MODEL INTO AN INTERN
SHORT LEGS.
LONG LEGS
CREEPY HANDS NO THUMBS.
TALL LANKY GUY FEELS CREEPIER & POSTURE GIVES IT ALMOST A LADY WEBBEL FEEL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16
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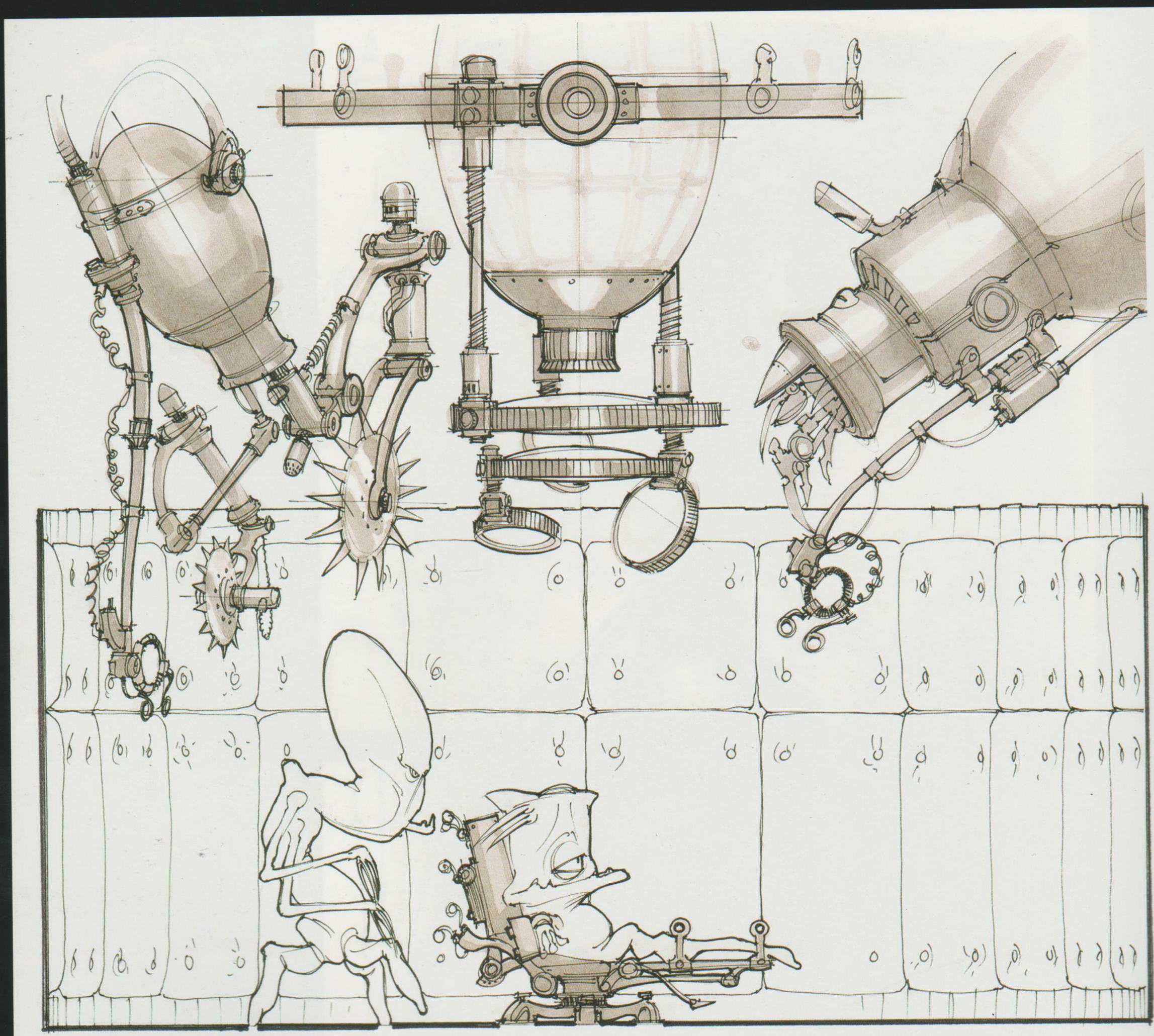
DEC

INTERNS

With their mouths permanently stitched shut and their blaring headphones drowning out nearly all thought, the Interns are reduced to the quintessential apathetic employee. With freakishly sadistic employers like the Vykkers, a disconnection from reality is for the best. Though their lanky fingers make them ideal for use in handling awkward Mudokon eggs, Interns have no interest in nursing the fragile workers-to-be inside. So long have they worked for the Vykkers that they have acquired the same pasty translucent skin and callous disregard for other living creatures. Even their slouching posture and dragging knuckles reflect their complacency with routine and lack of motivation that is punctuated by their perpetually droning music.

This spread: Concept sketches and color comps of Interns by Farzad Varahramyan.



- BASIC LAYOUT OF THE "PIT" ALOT OF TOOLS & LIGHTS ARE SUSPENDED FROM THE CEILING.
- NO TOOLS OR MACHINES ARE SHOWN ON THE PIT FLOOR IN THIS DRAWING.

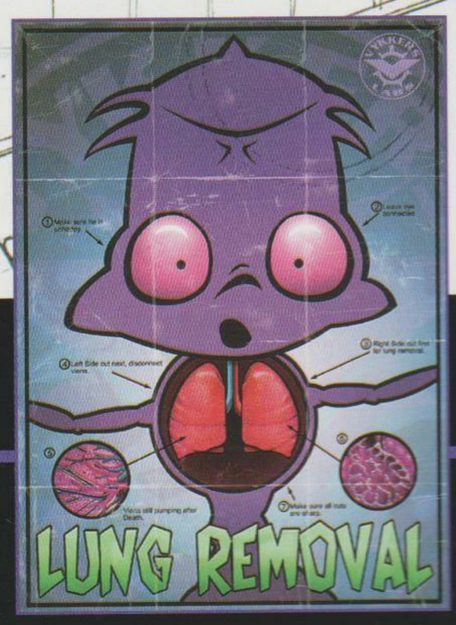
ARZAD

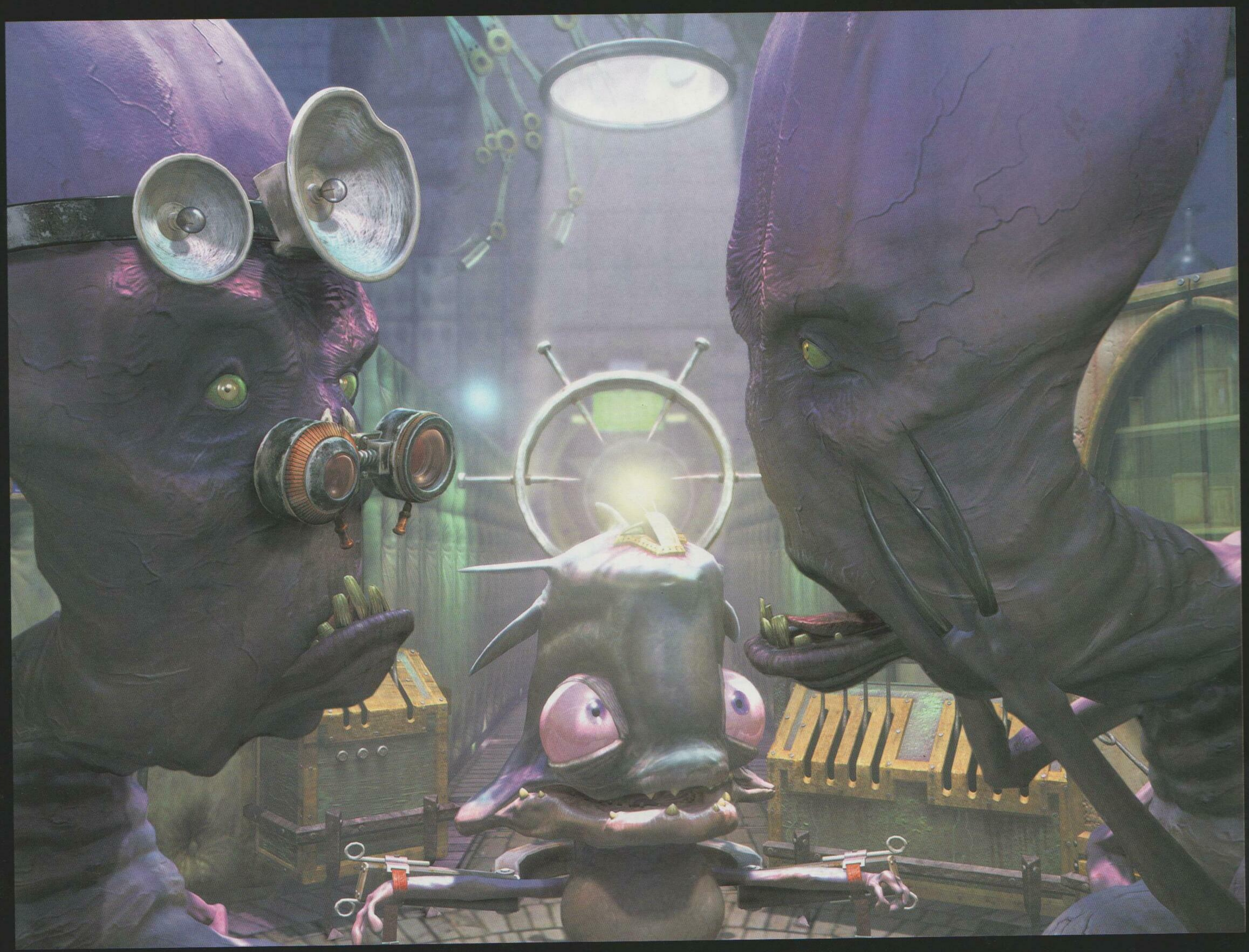
1 28 1000

MAIN LEVEL

EXIT

THE "PIT"



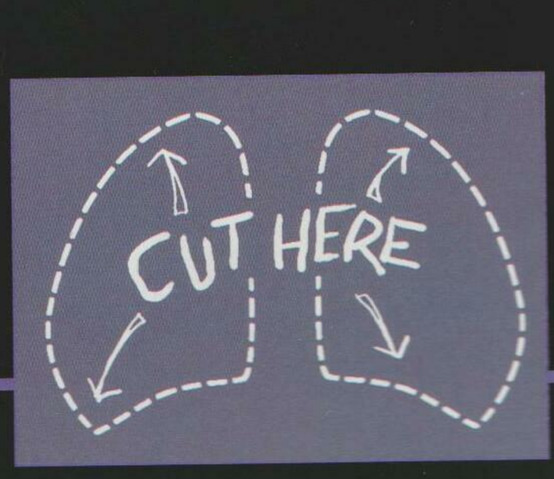


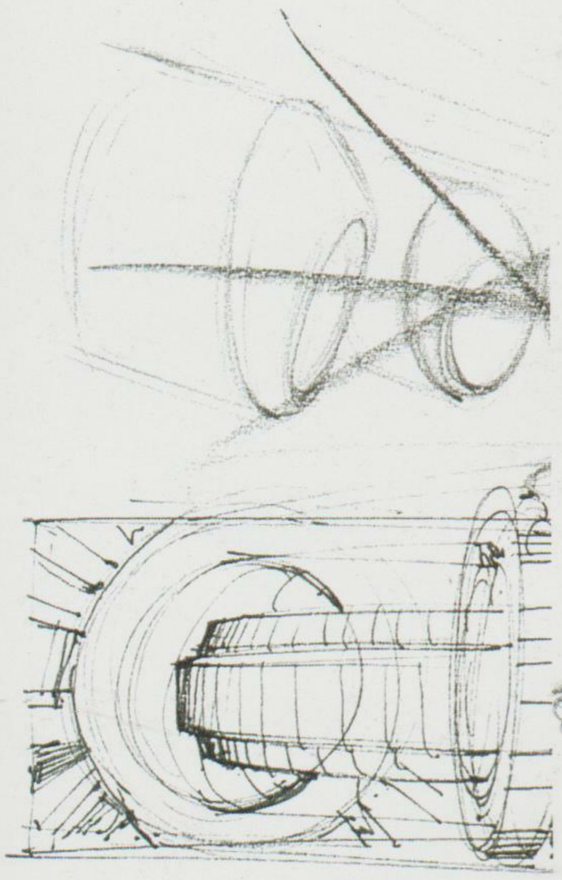
Opposite page, top: Sketch of lab interior by Farzad Varahramyan.

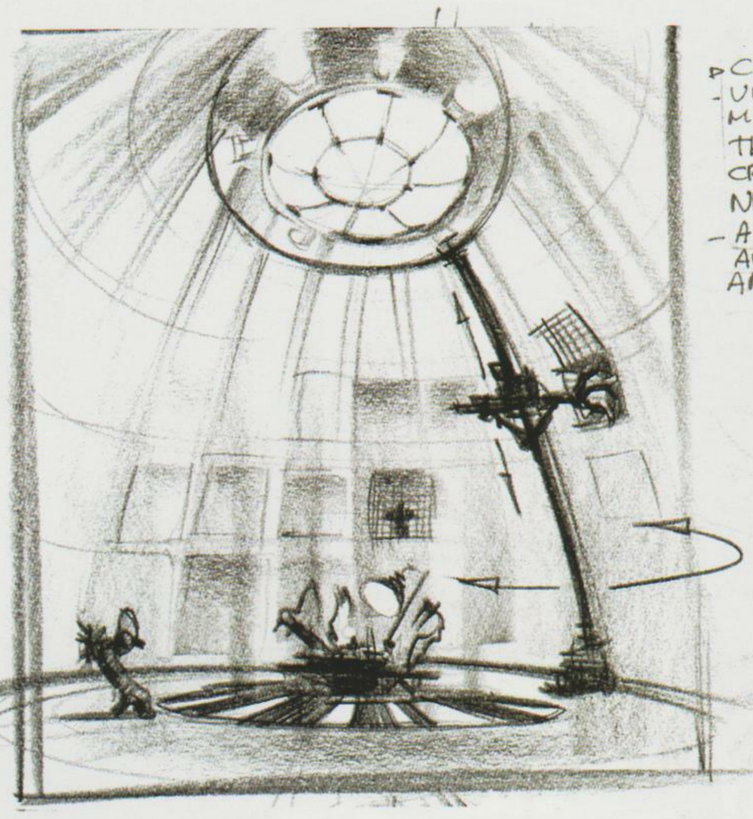
Opposite, bottom: Lung removal poster by Gautam Babbar.

Right: Sketch by Farzad Varahramyan and colorcompby Raymond Swanland.

Above: This CG image was selected for inclusion in Spectrum Annual for Fantasy Art and the Society of Illustrators Show and Annual in 2002.

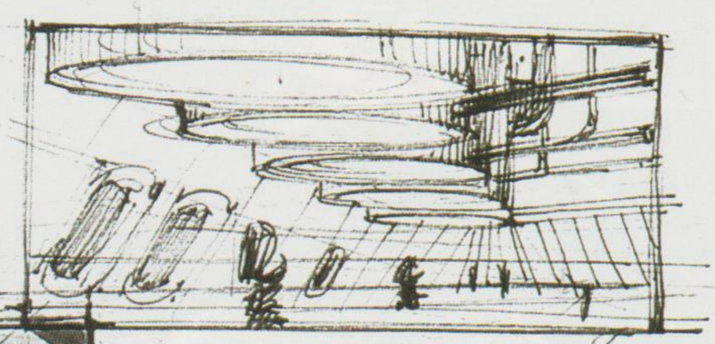




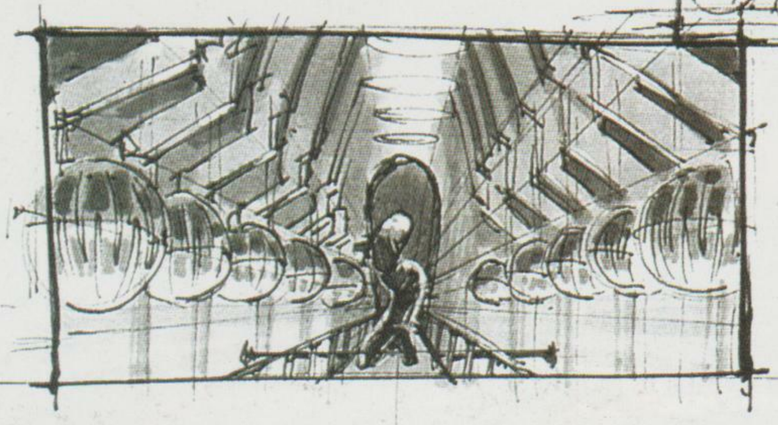


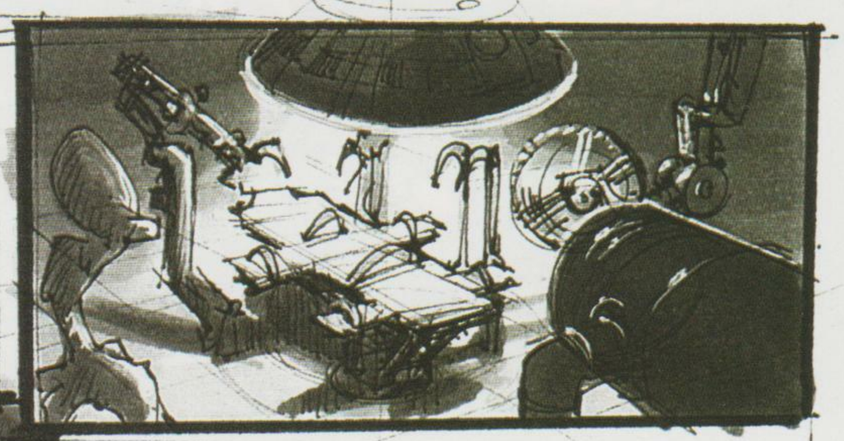
D CENTRAL OPERATING ROOM.
- VIVISECTION TABLE IS IN THE MIDLE, CAGES ALL THE WAY TO THE CEILING. SO THE POOR CREATURES CAN SEE THEIR NEIGHBOUR BEING OPERATED ON.
- A ROBOTIC CLAW CAN RETREIVE ANY CREATURE, FROM ANY CAGE AND PLACE IT ON THE O.R. TABLE.

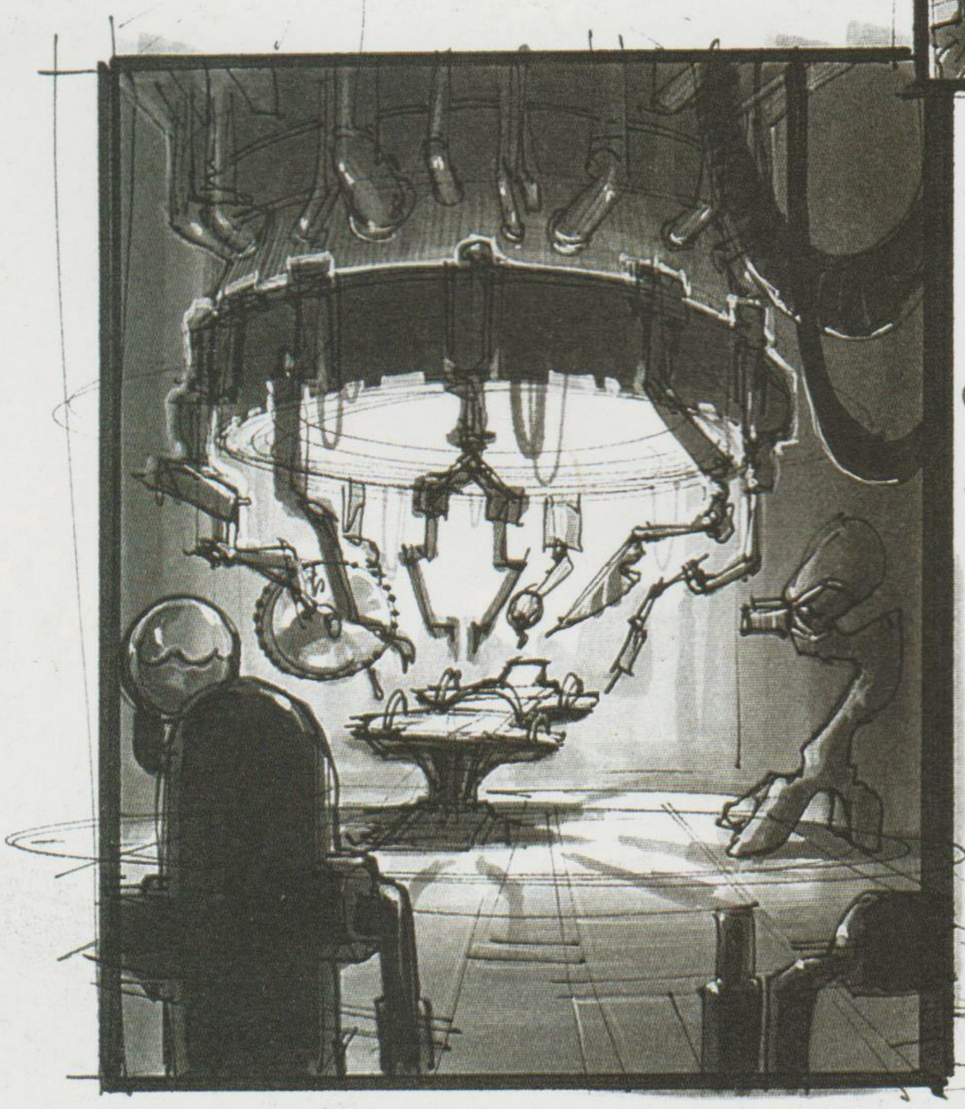
▶ A CELL BAY WITH ROWS OF CAGES. WITH A SUSPENDED CATWALK, FOR THE DOCTORS..



D THE VIVISECTION LAB IS CLUTTERED WITH A MANAGERY (SP.?) OF RUSTY TOOLS.

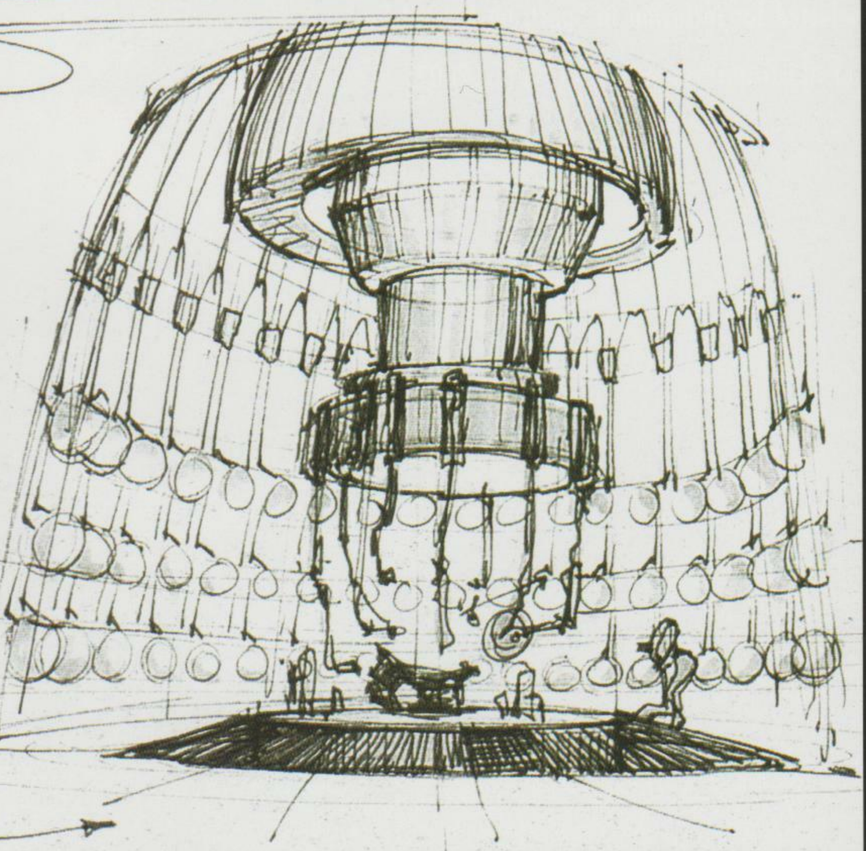




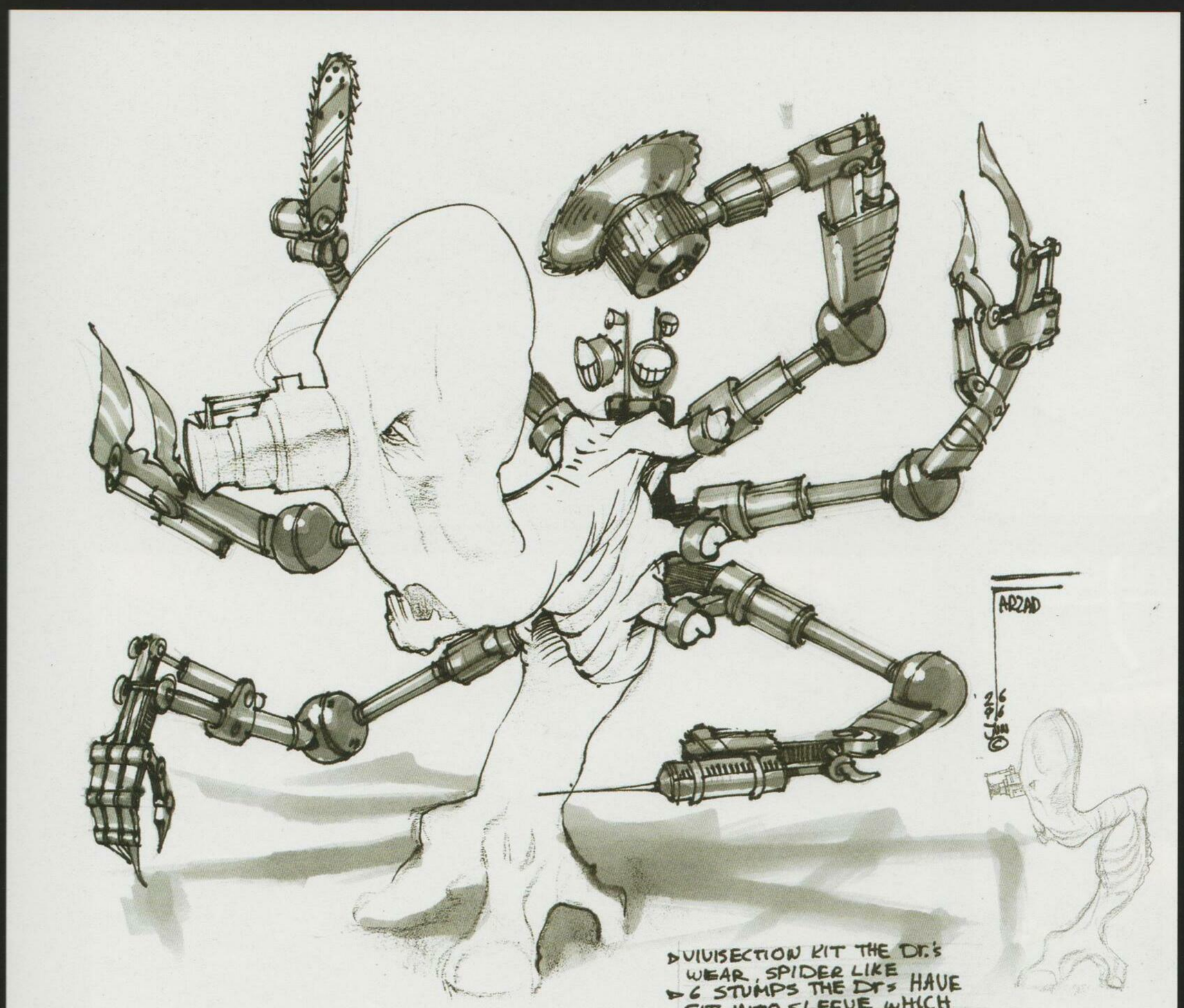


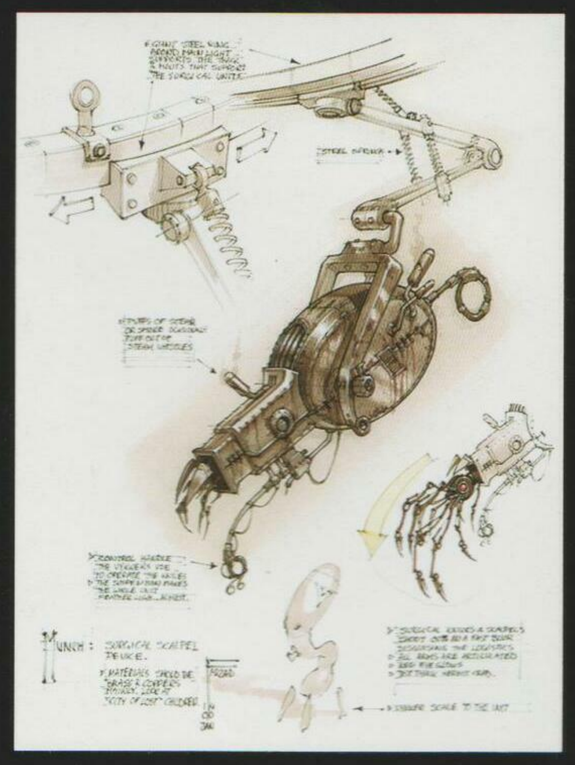
D VISEC. LAB WITH ALL THE RUSTY TOOLS AROUND THE PERIMITER OF THE LIGHT. TOOLS ARE ON A CIRCULAR RAIL AND CAN BE MOVED AROUND.

ARZAD
26
9 6
JULY
©



D VISEC. LAB FULL OF CAGES AROUND ITS PERIMITER.

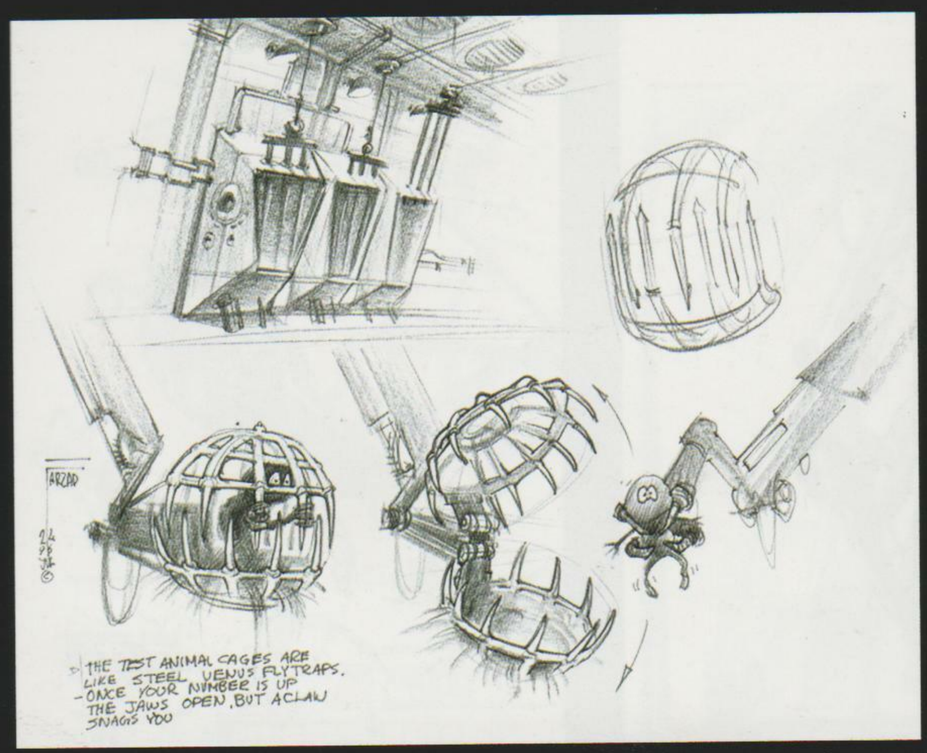


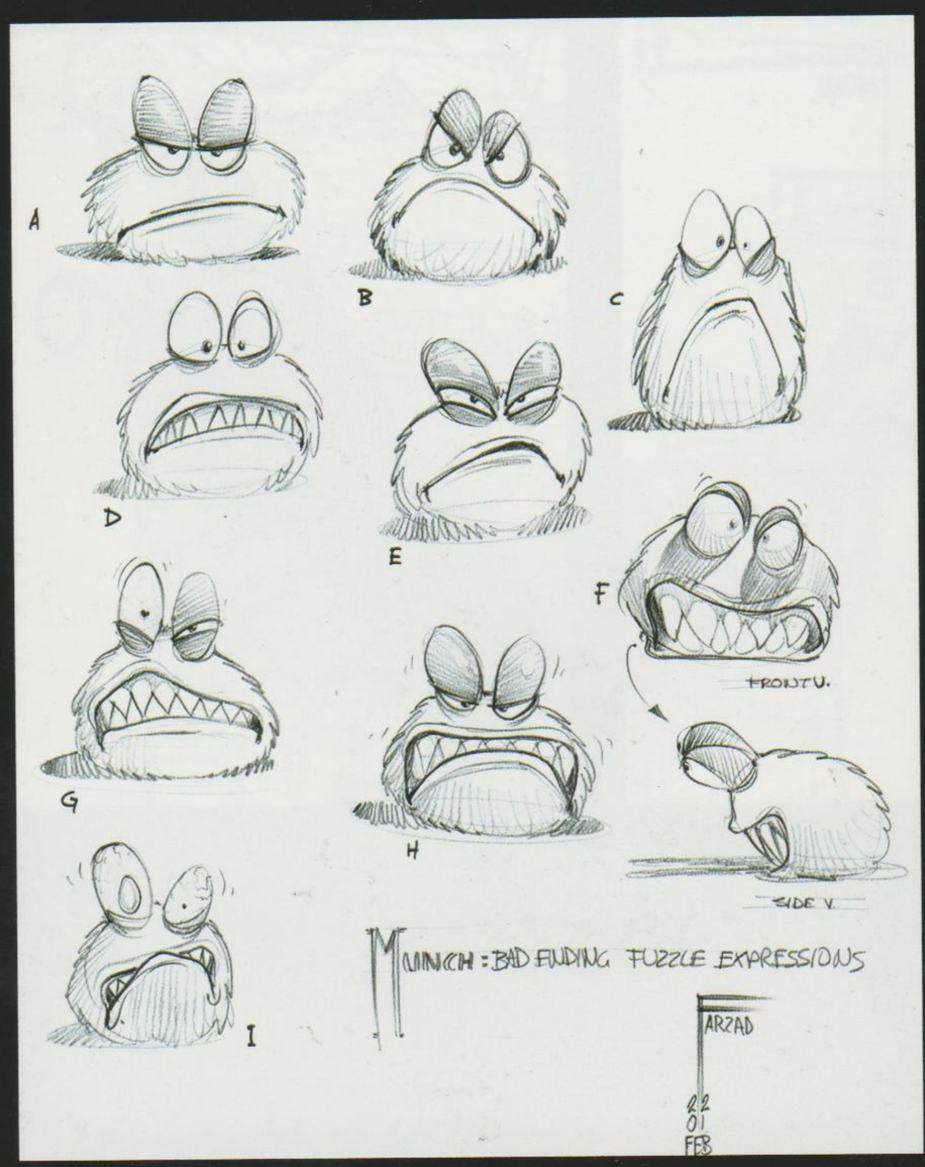


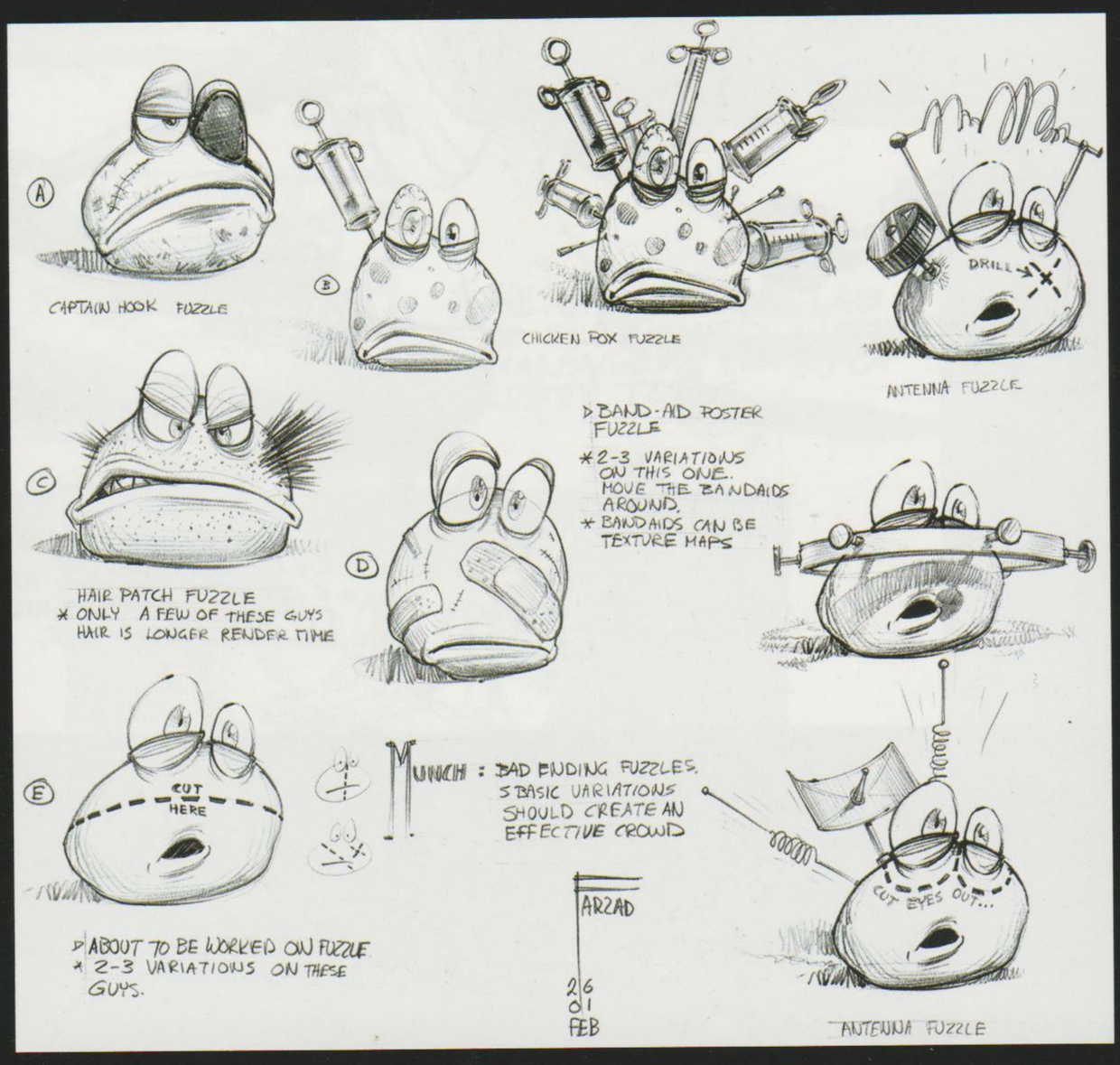
Beyond being merely invasive and unsanitary, the design of Vykkers' tools are inspired by aquatic creatures that live in the most hostile ocean habitats. From the bioluminescent hunters of the deep to armored hermit crabs that emerge from their shells in a flash to strike their prey, Vykkers surgical design is overtly predatory.

Medical tools and equipment are inherently creepy and repulsive because of the gruesome tasks they are used for. Add a little carnival clown sense of humor and you've created any child's worst nightmare. The Vykkers medical robots are inspired by the sadistic thought of toys that turn against their owners. Their little cycloptic eye and unicycle wheel seem so innocent and unassuming... until they come to hunt you.

Opposite page: Vykkers Lab concepts by Farzad Varahramyan.
Top left: Vykker arm tool concepts by Farzad Varahramyan.
Top right, center: Tool color comp by Raymond Swanland.
Above: Vykkers Toy color comp by Raymond Swanland.







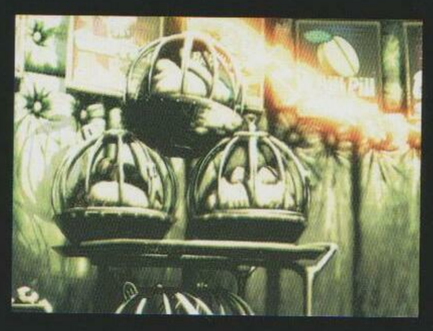
FUZZLES

The post animal testing Fuzzles were some of the most fun creatures to design. Designers had a very short amount of time to complete the different iterations of Fuzzles, but had much freedom with the designs. There are some with cataract eyes, some with bloody eyes, tumors, open sores, boils, and so on. When painting the texture maps for the final versions, real pictures of tumors and disgusting boils were used to add to the realism.

Top: Fuzzle cage sketches by Farzad Varahramyan.

Above centre: Tested Fuzzle concept sketches by Farzad Varahramyan.

Above: Color Fuzzle concepts by Gautam Babbar.

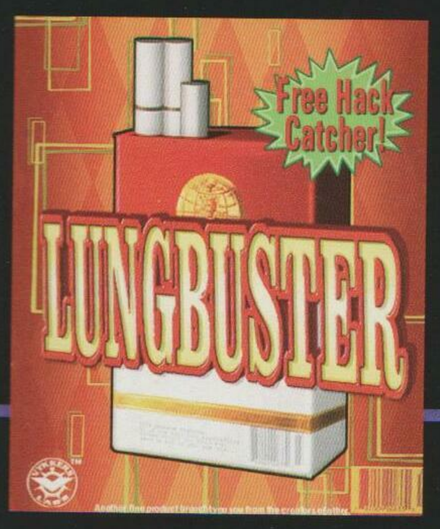


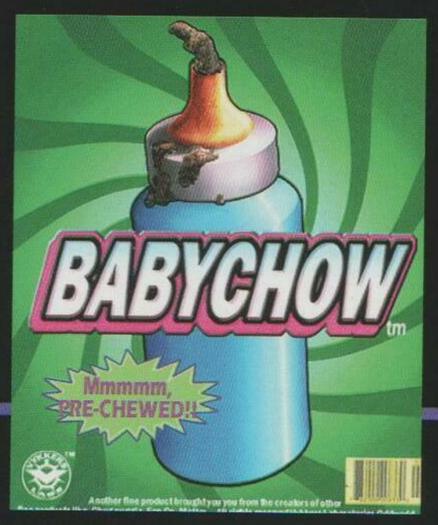
Whole departments in Vykkers Labs specialize in producing additives and preservatives. Although marketing on Oddworld is much more blatant and cynical than our real world, the products often have tongue in cheek roots. Dazzling color and eye-catching graphics all help to lure the unsuspecting consumer on Oddworld. For instance, how would the native people of the land understand that they needed Butt Flo to make their lives better if they have never heard of it?

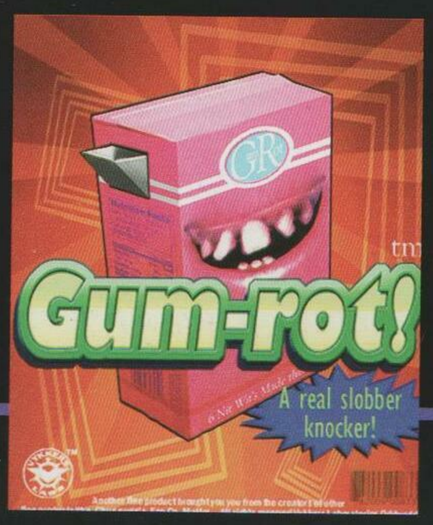
The purpose of advertising on Oddworld is to sell any product at any price. These ads are riddled with misinformation. Oddworld corporations portray potentially addictive, hazardous or even lethal consumables as cure-alls. It is greed and marketing gone bad in the worst way.

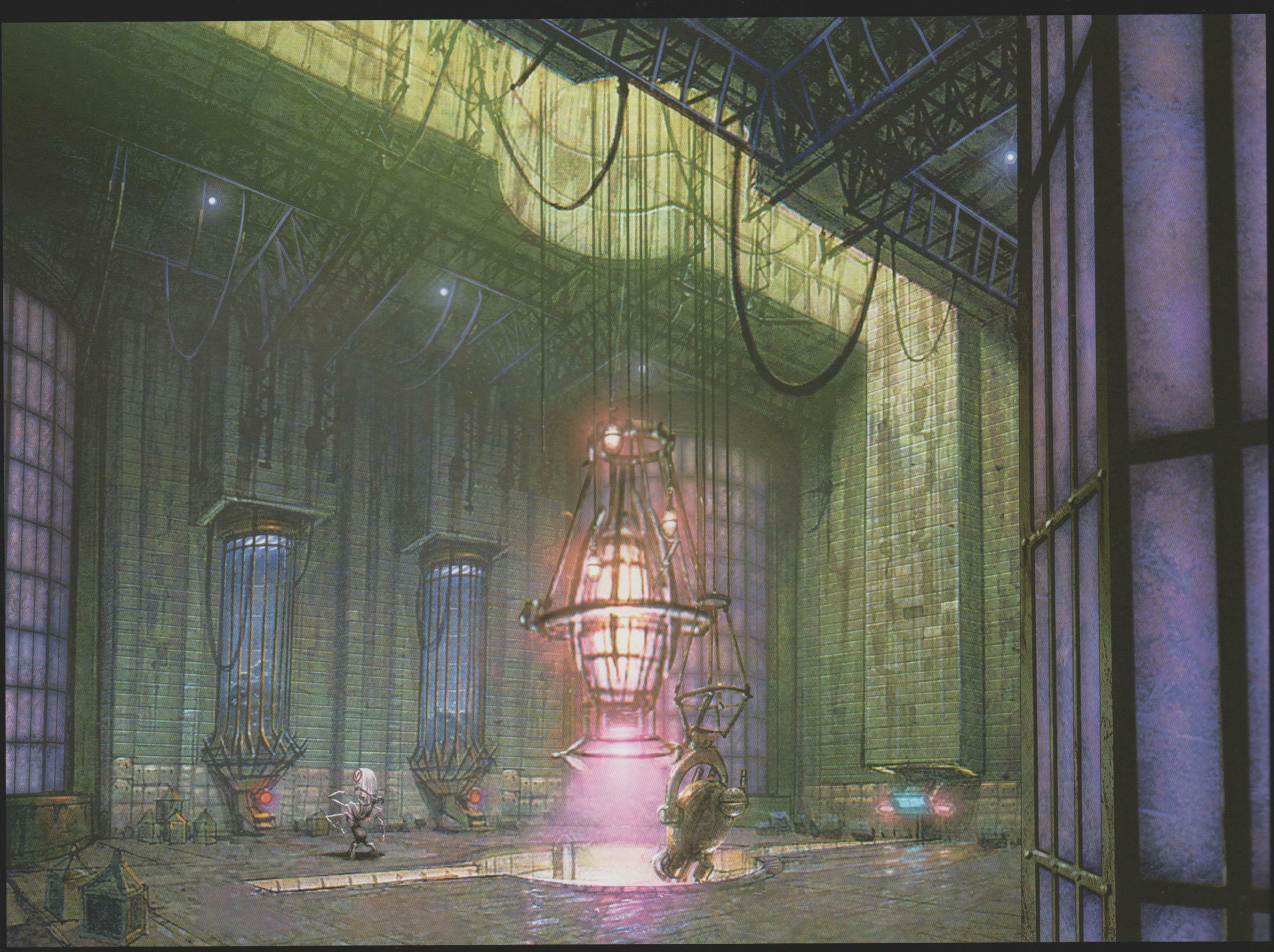
Opposite page, top and center: CG/FMV stills from Vykkers Lab Entered movie.

Opposite page, bottom: Vykkers Lab product ads created by Robert Brown.









Vykkers architecture reflects a collision of 19th century gothic science with 21st century corporate pharmaceutical design. More akin to a bestiary than a hospital, Vykkers Lab has no inherent respect for the creatures caged there. Subjects are preserved long enough to fulfill their duty to science, or the latest craze in cosmetic surgery.

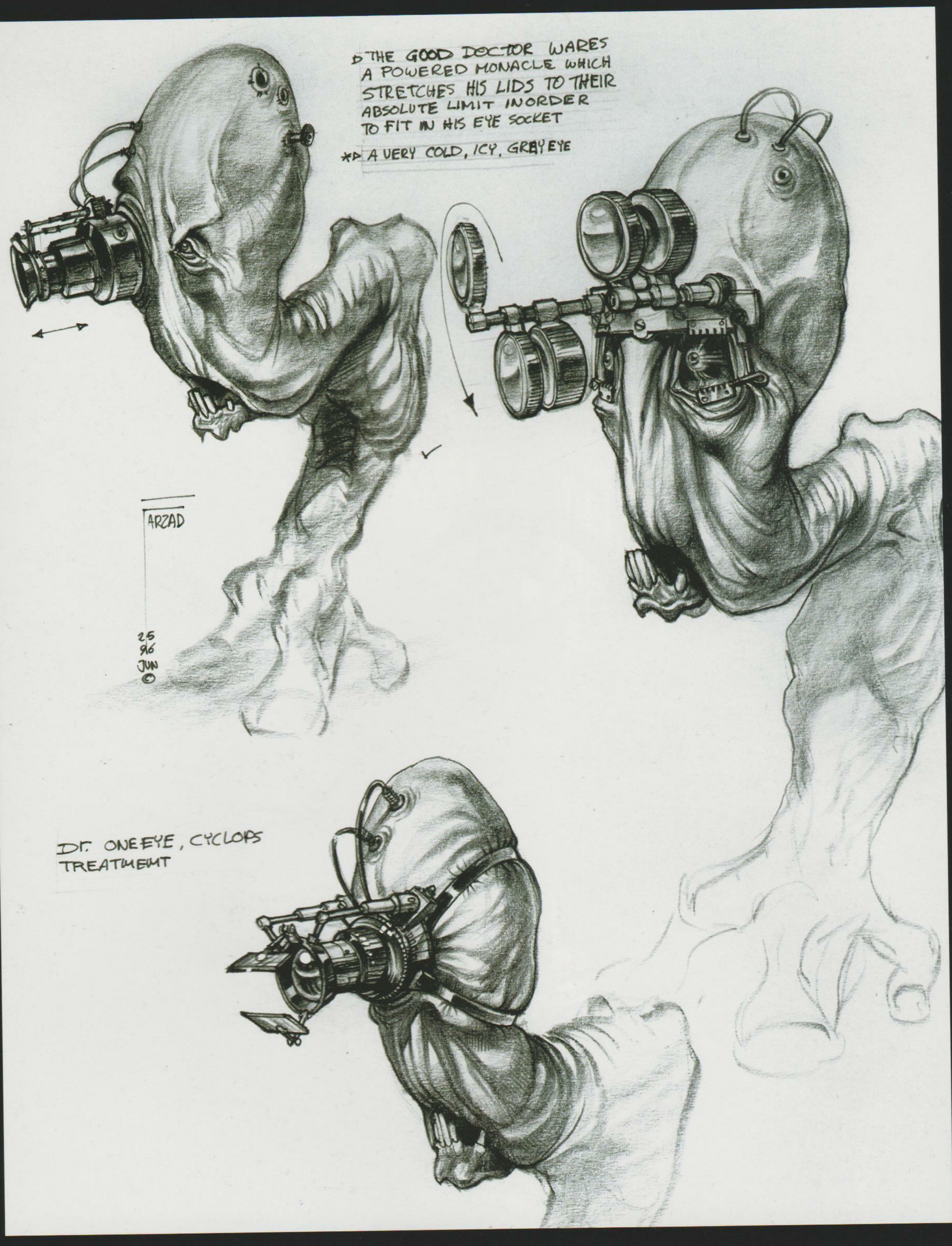
Top: Color study by Silvio Aebischer.

Above: Color study of Vykkers Lab interiors by Raymond Swanland.

Opposite page: Color study of lab entrance by Raymond Swanland.

Even CEO's need chotchkies!

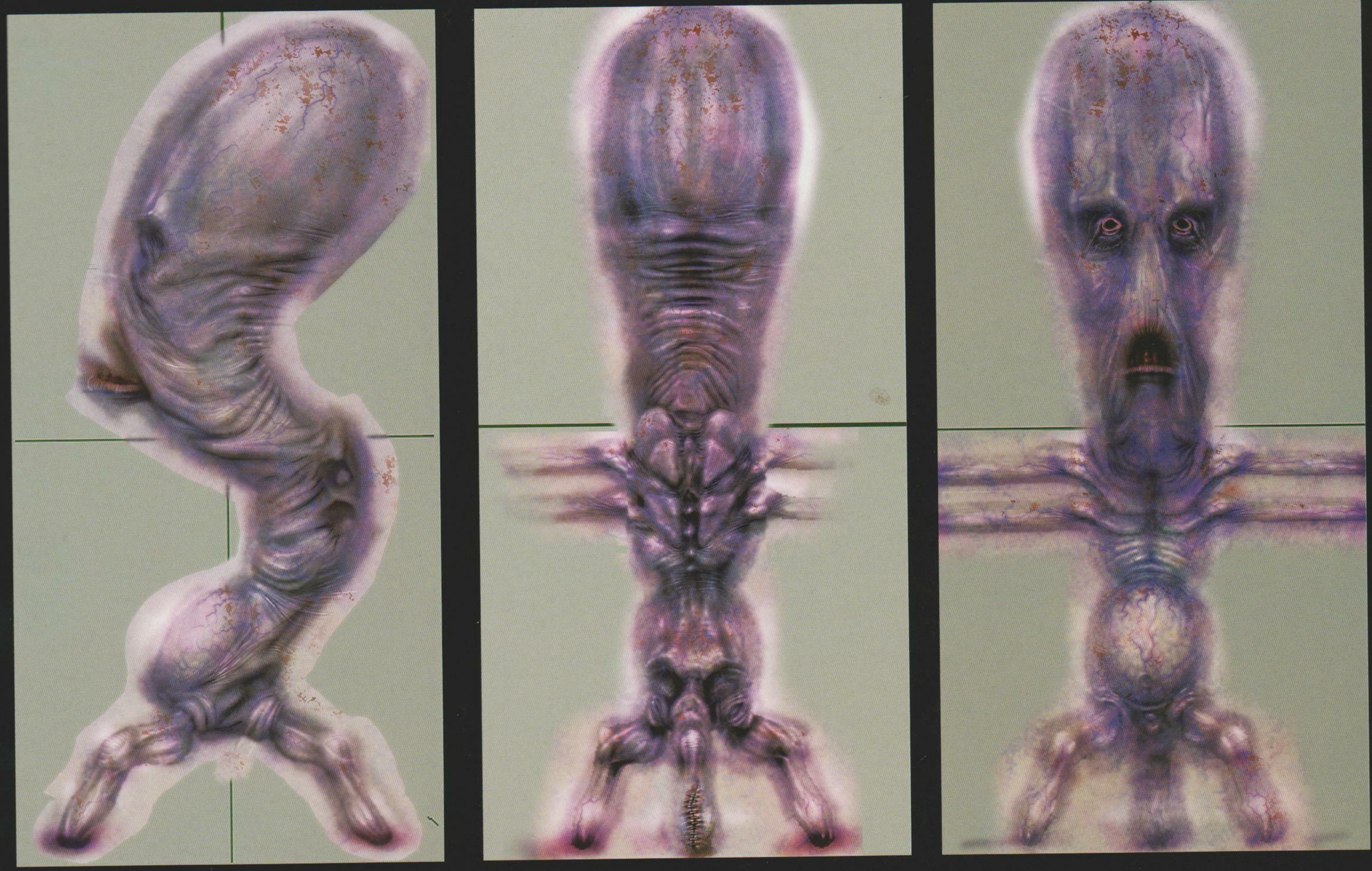
FREEZER
1345

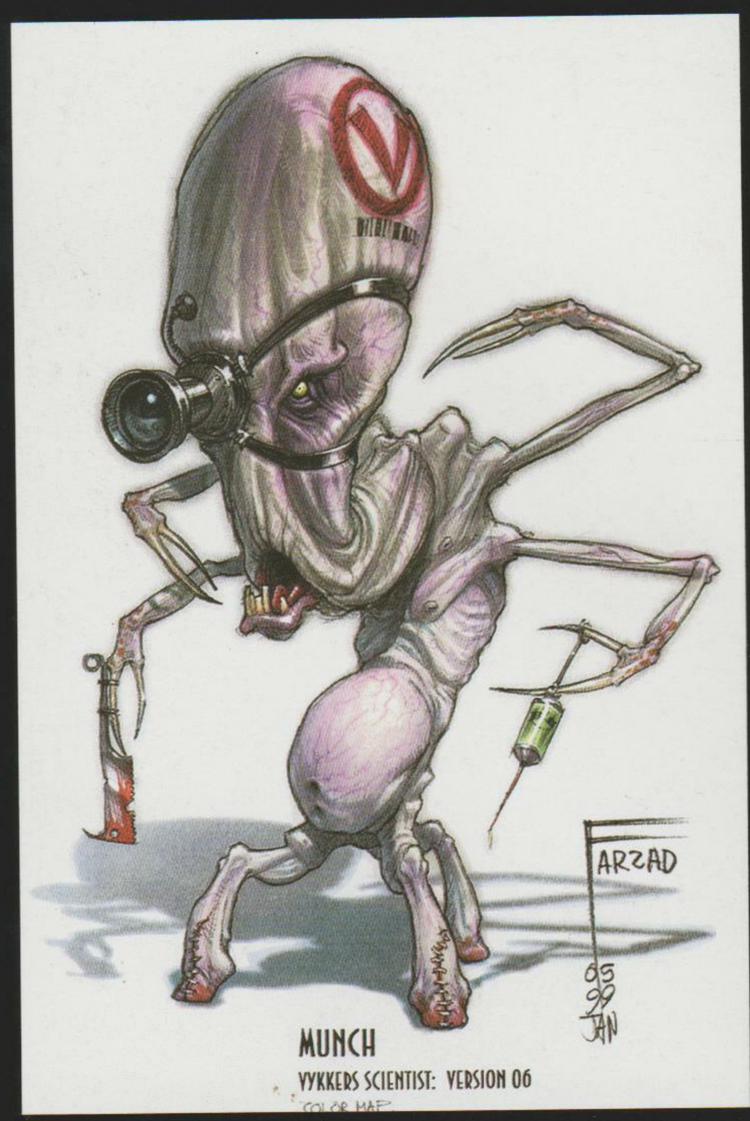


Irwin and Humphrey Vykkers are truly mad scientists. So when the call came to make a publicity piece for the main villains, it showed mad Vykkers scientists doing what they do best: plotting to take over Mudos. Characters thinking and plotting usually make for a pretty boring image. PDD started to wonder about how to make this image more interesting. They asked themselves: "Where do these guys think of all their insane ideas?" The answer was, of course, a place where some of the best ideas are formed... the water cooler. The characters were posed by the CG department and then retouched to fit in the painted background.

Top: Vykker Scientist eyepiece studies by Farzad Varahramyan

Right: Sketch by Raymond Swanland used for a T-shirt promo.





The Vykkers' knowledge of medicine and surgery stems from their extreme old age and the great lengths they go to in order to keep their bodies functioning long after their expiration date. Vykkers' flesh is practically decaying right on their bones. Their skin has long lost all its pigment and has, for the most part, stretched thin and transparent. Liver spots and varicose veins cover the Vykkers' tattered bodies, revealing their excessive years.

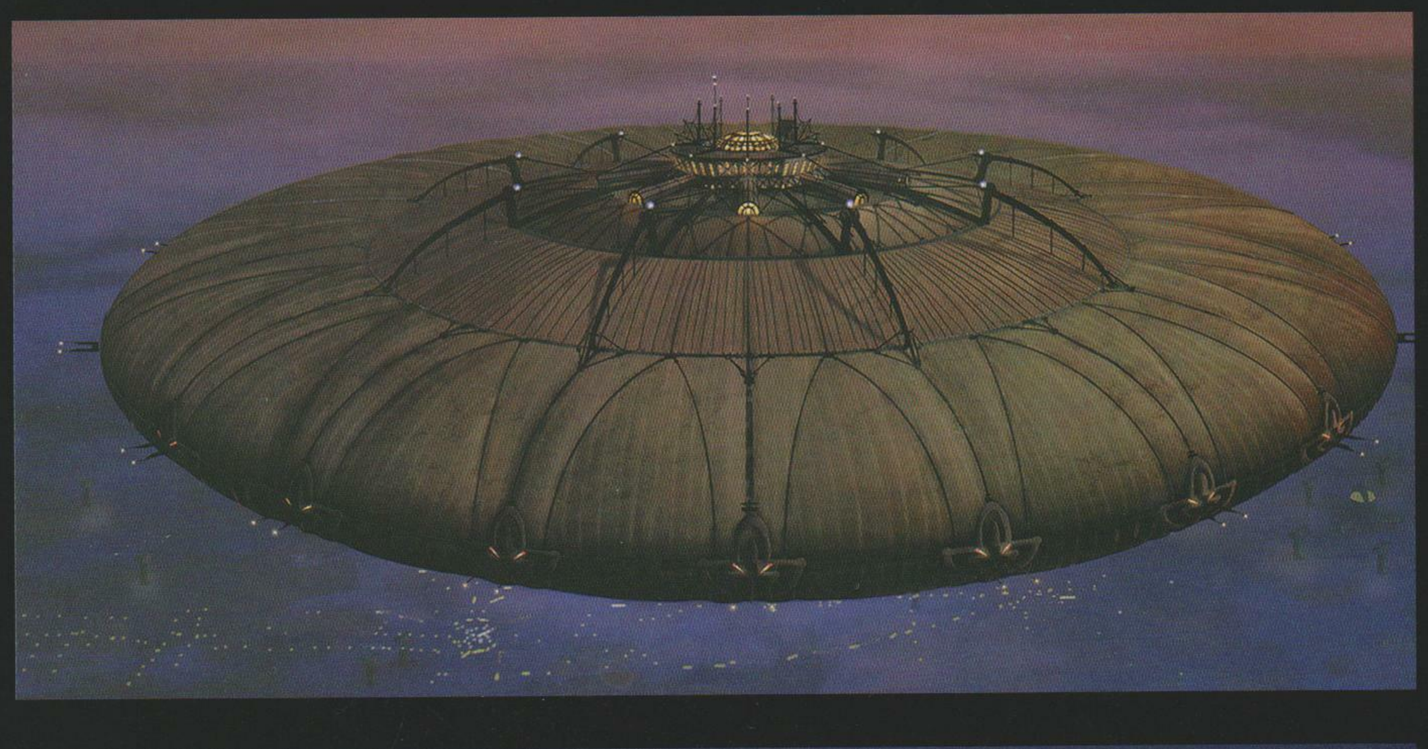
Vykkers are designed to be the ultimate creepy Doctor. Their enormous heads and insect-like arms are an outgrowth of the archetypal gray aliens from classic abduction accounts. The Vykkers appear to be old men, but their high nasal voices and effeminate gestures make them uncomfortably androgynous. They seem to be the lecherous doctor and the abusive nurse in one body.

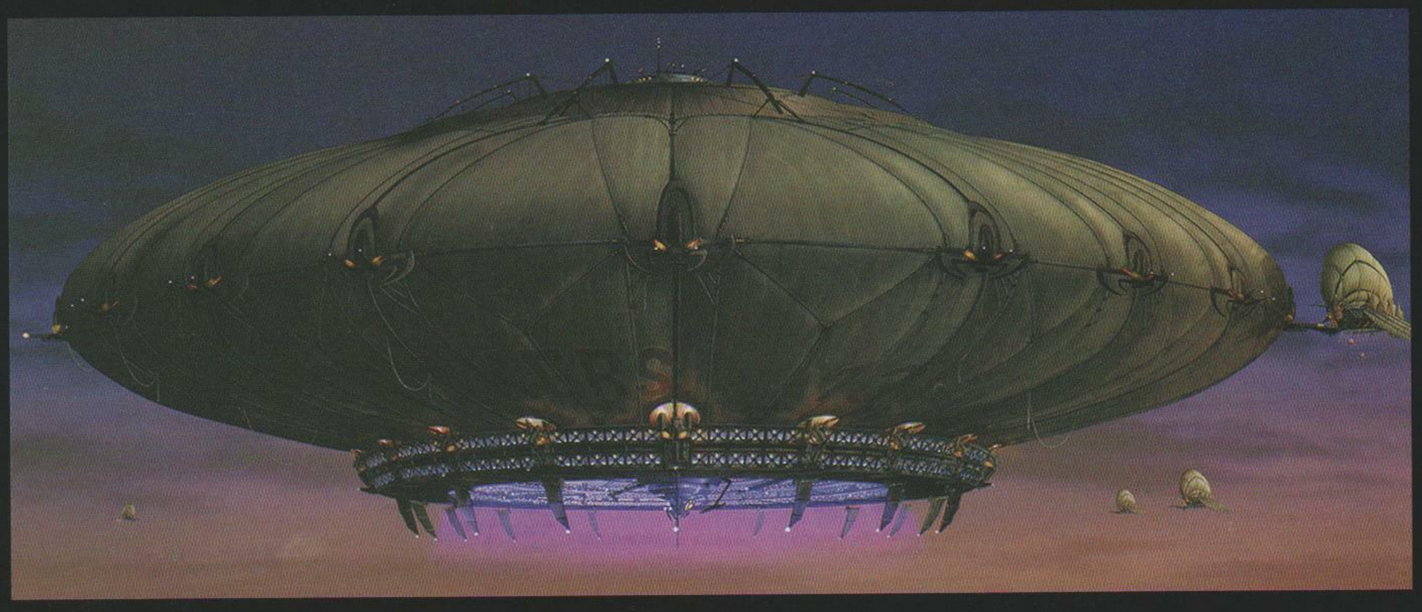
Top (left to right): Vykkers sculpture by Farzad Varahramyan.

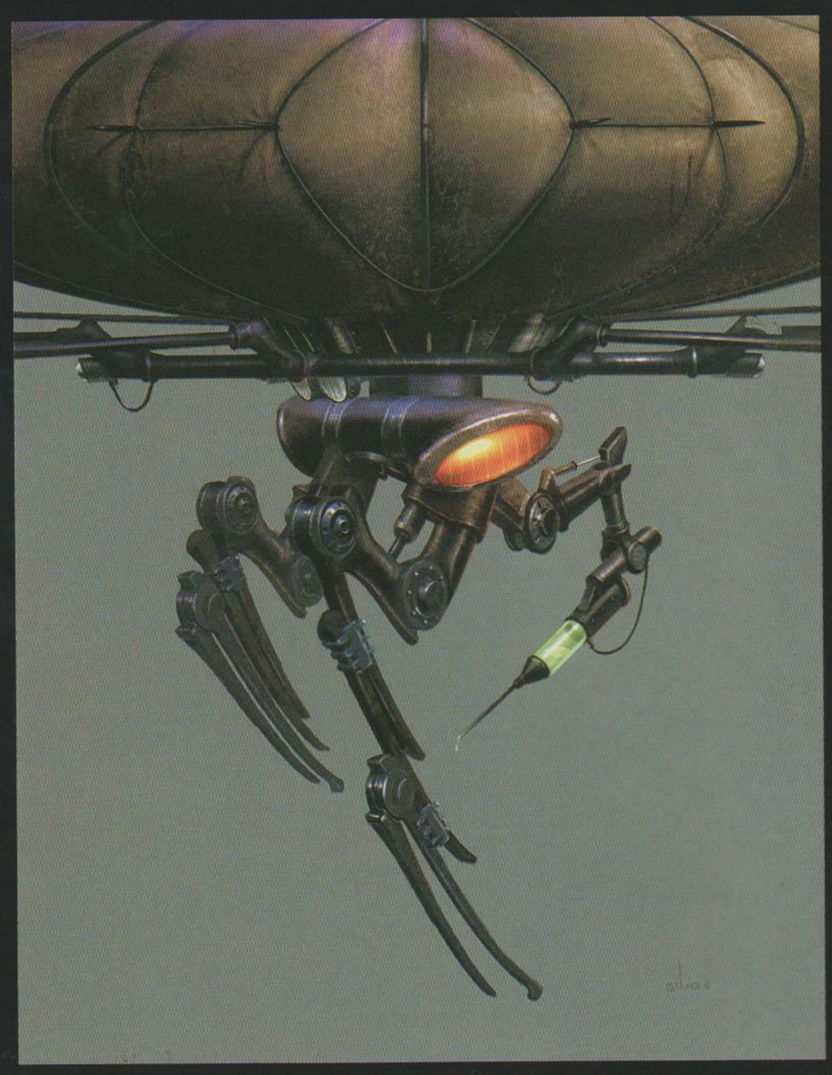
Center: Vykker color maps by Raymond Swanland.

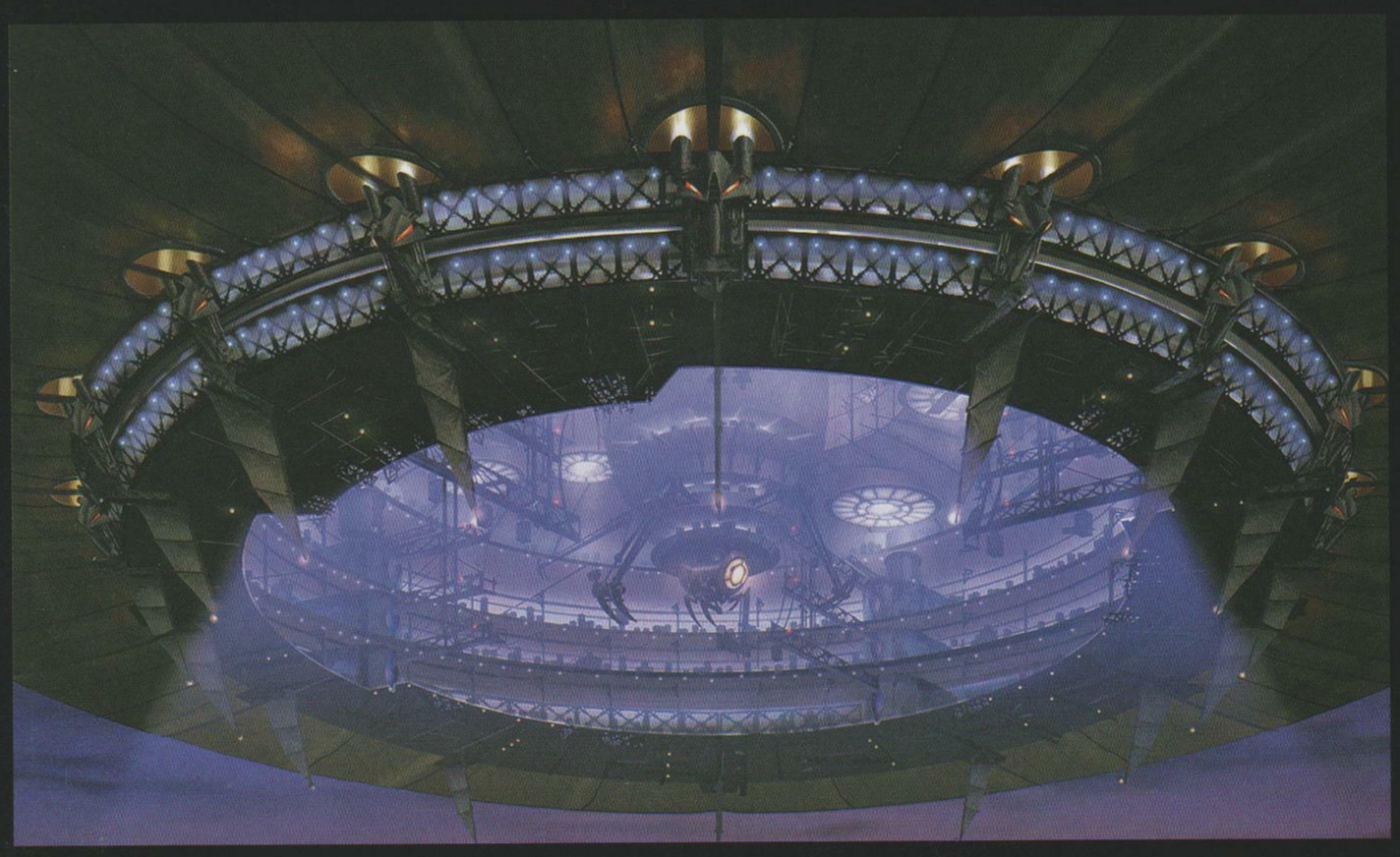
Above: Vykker scientist color comp by Farzad Varahramyan.

Opposite page: One of the first CG renders of the Scientist with accessories added in Photoshop.









INDUSTRIAL VEHICLES

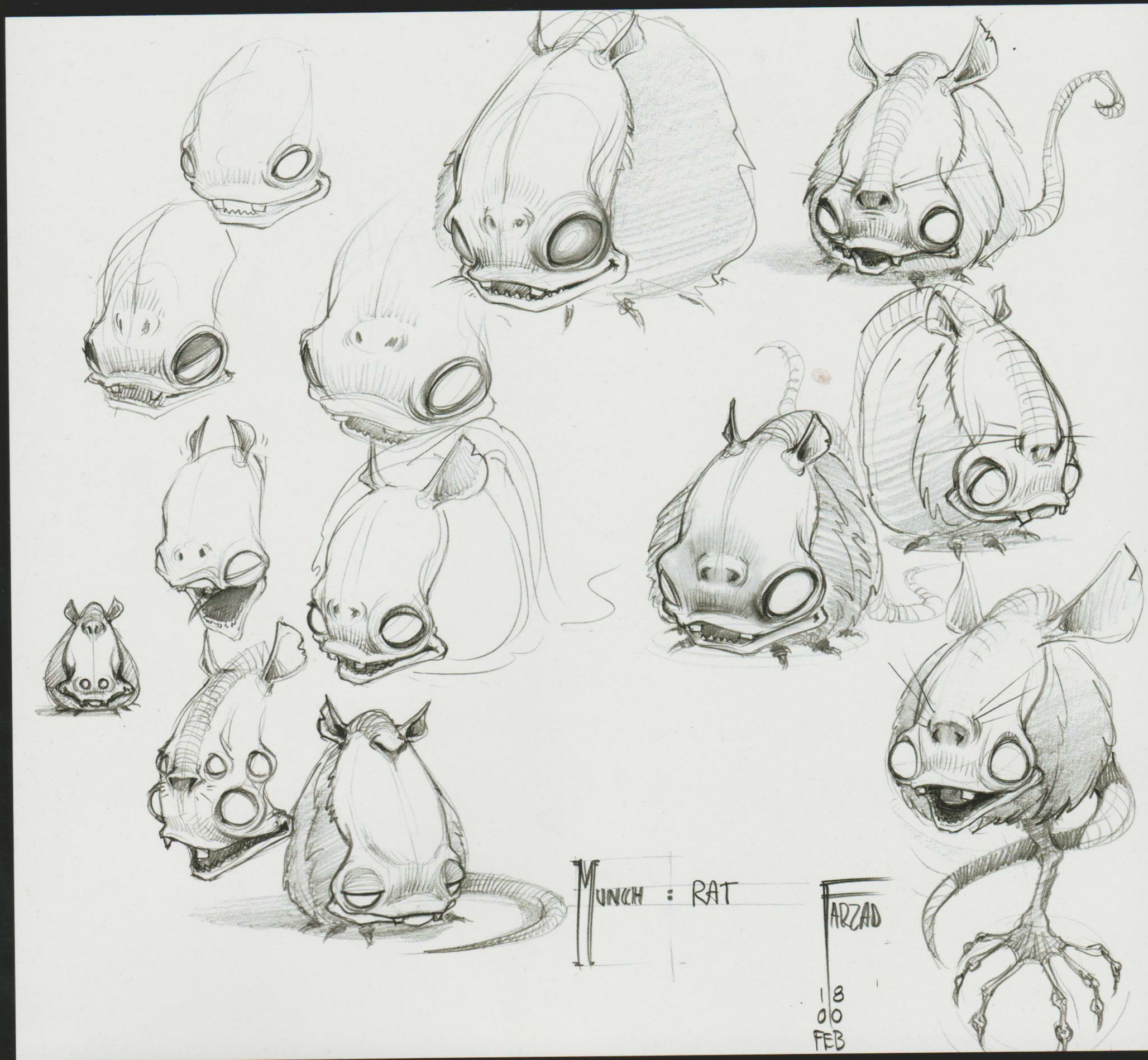
The Vykker harvester was designed to retrieve animals for medical testing on the big mother ship, with long arms and a syringe tail that carries anesthetic for the critters. The glass bubble allows the pilot a great 360 view, and gives the vehicle a retro Sci-Fi alien abduction look. The harvester docks on the blimp's underside.

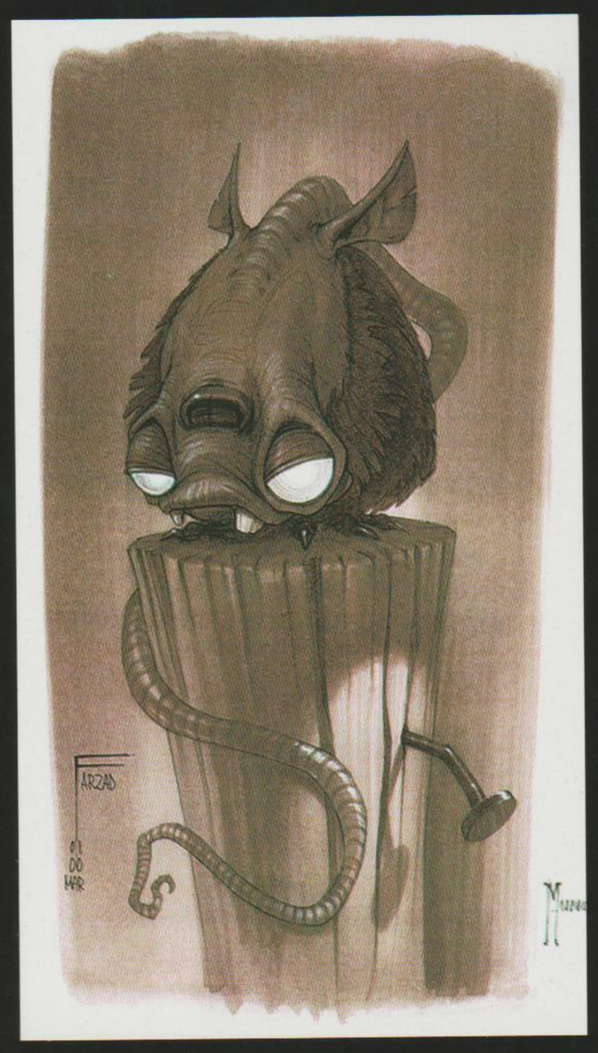
Vykkers Lab went through many different concepts. The "alien abduction" theme works best and offers strong design cues recognizable by the player, such as the saucer shapes, big-headed aliens etc. To give it more character, hints of a bloated tick and jellyfish were added, creating a head on its underside and sharp arms and legs that became the sails and cranes to make the ship function. Showing lots of movement of the arms, the vessel "feeds" itself with crates, giving it life as it hovers over the landscape. Vykkers Lab is planned like a small city.

At the bottom the goods arrive, and are stored or fed up the center to the lab interior. At the top would be the housing and recreational area, like the Fuzzle tee-off and the serene formaldehyde pool with the newest genetically manipulated critters on display.

The Docking station was designed with the Vykkers image in mind; a large head and four arms. The head contains fuel and hydrogen for the docking blimps, the arm joints hold anti-aircraft guns.

This spread: Vykker Harvester and Vykkers Lab design and color paintings by Silvio Aebischer.





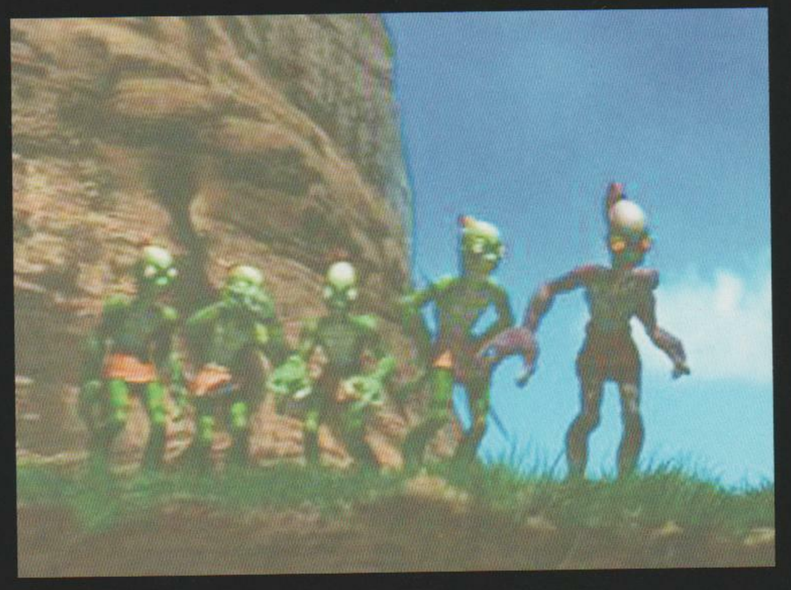
RATS

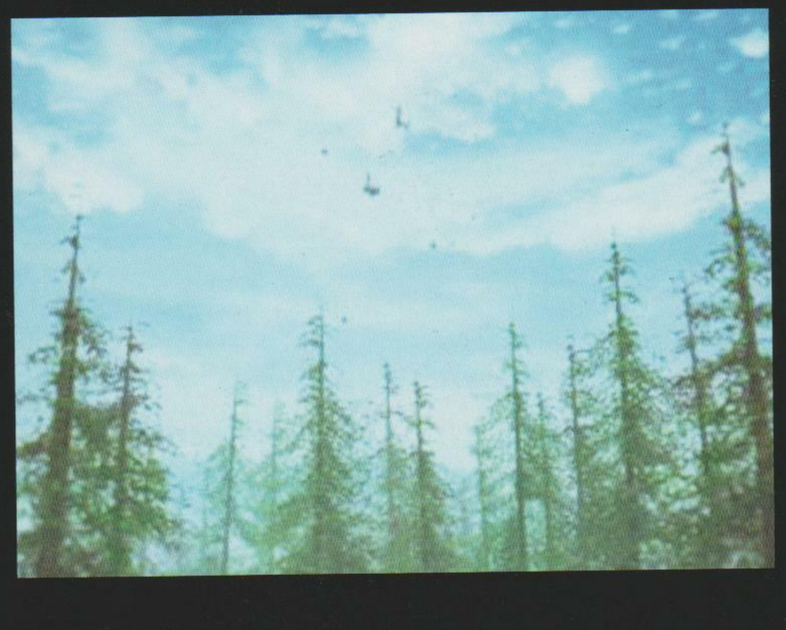
The rats are in some way mystically connected to the Almighty Raisin, so they couldn't look too creepy. Instead, they were given a large forehead that makes them appear smarter, yet still look and feel mischievous. The large glowing eyes are set farther apart to imply further intelligence.

Top, left: Rat iterations and design by Farzad Varahramyan.

Above centre, right: CG/FMV

Opposite page: Composition by Silvio Aebischer. CG model of rat.

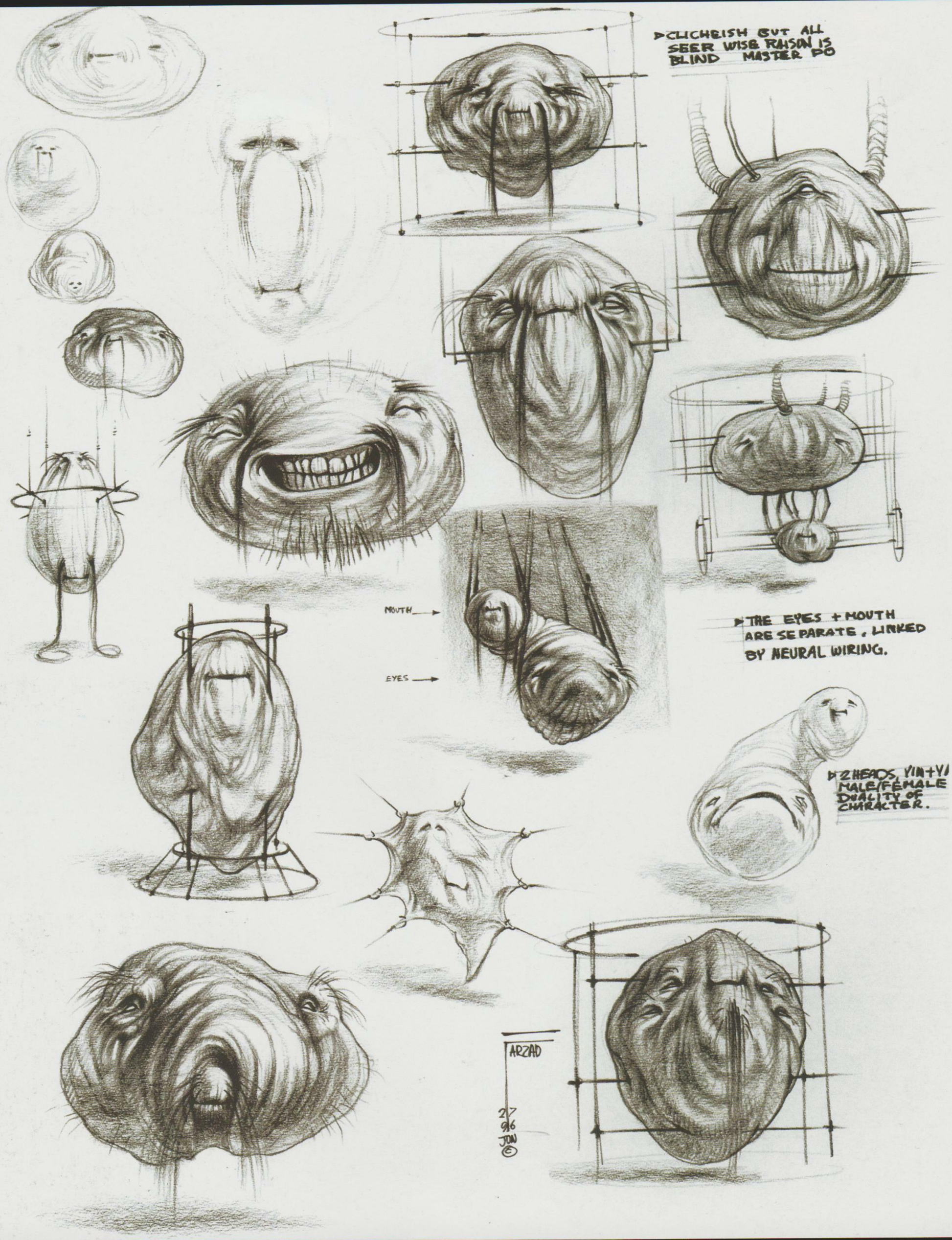




MUNCH FREE

This was a very important scene in the game. After all, it is where Munch and Abe meet each other and their destinies collide. The color scheme for this sequence was decided early on through color comps and pretty much remained the same in the final movie. This scene was also interesting because it presented the first visual of Vykkers Lab, and it needed to appear massive. The lab covered the landscape in its shadow as it crept forward. Matte paintings gave its underbelly an equally impressive scale.

This spread: Color comp storyboard by Gautam Babbar on left with the matching final CG/FMV still on the right.



ALMIGHTY RAISIN

As best we know, the oldest living things on Earth are trees. On Oddworld, it is the same. Trees are imbued with the vulnerability of being motionless, but also the longevity to bare witness to immense spans of time. The Almighty Raisin lost its roots and branches long ago as it evolved into a more intellectual and spiritual being. Originally, the Raisin was to have been captured by industrial forces and cast into a dump as garbage. Even in a filthy place of trash and waste, the Raisin would survive as a persecuted sage. Like Mandela in South Africa, its perseverance, in spite of imprisonment, would be an act of defiance and wisdom in and of itself.

Above: Concept sketches by Farzad Varahramyan.

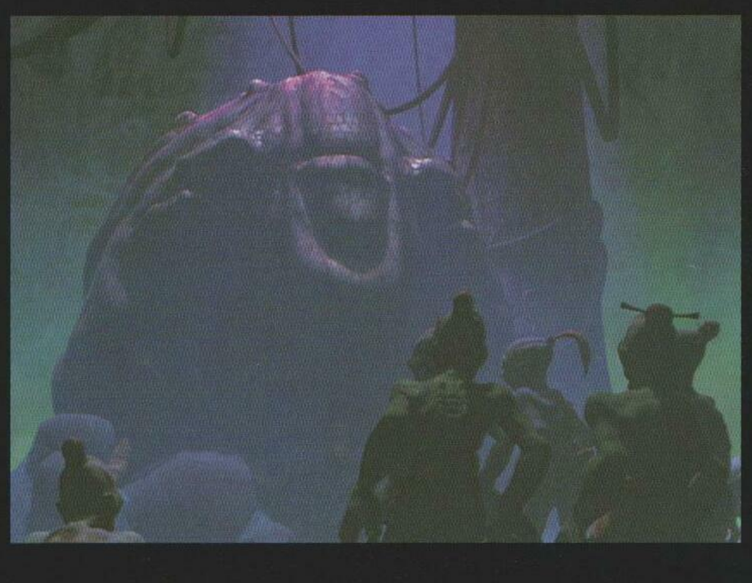
Opposite page: Color comp of Raisin's Lair by Raymond Swanland.

Opposite page (series): CG/FMV stills of the Raisin for a music video.

TARZAD
09
97

In order to fuse a sense of wisdom into the raisin's design, it was given a beard like an old Chinese medicine man, and face paint of an ages-old shaman. As a signpost of ancient wisdom, the Raisin is practically an ancient living totem pole.
Top: Color comp of Raisin by Raymond Swanland.

Above left: Color study of Raisin by Raymond Swanland.
Above right: Color comp by Raymond Swanland.

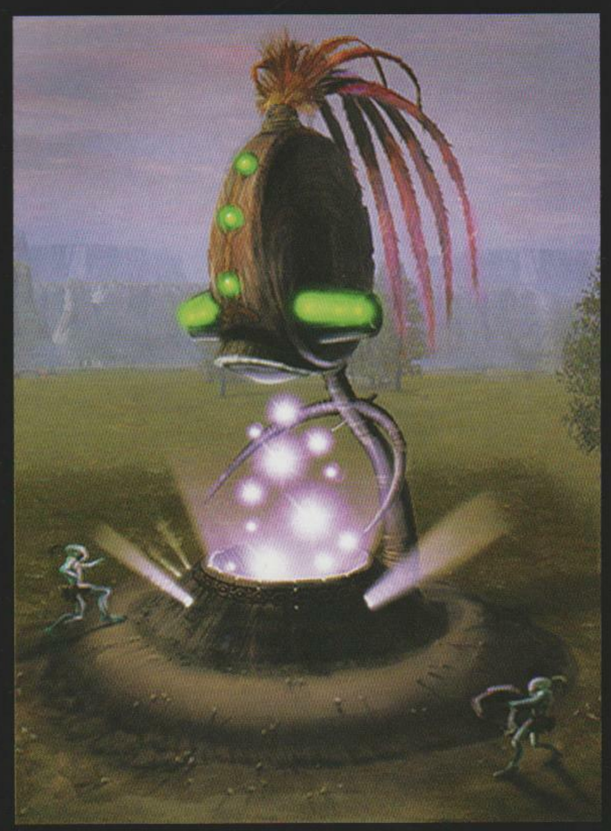


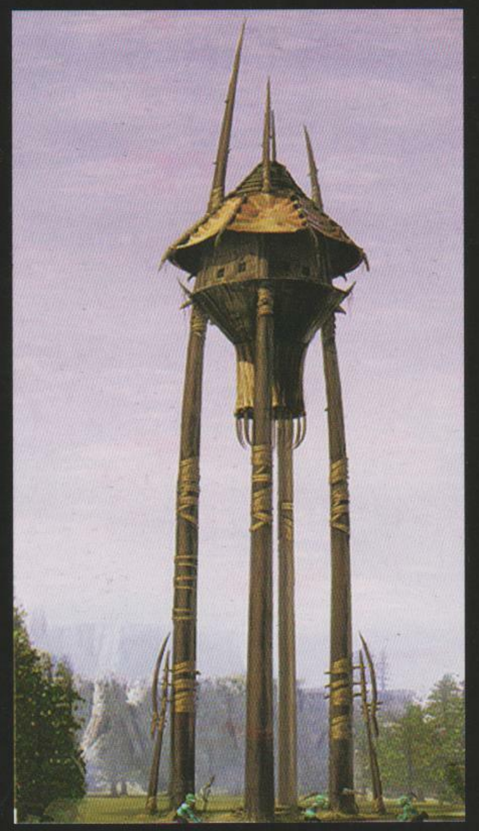
RAISIN'S LAIR

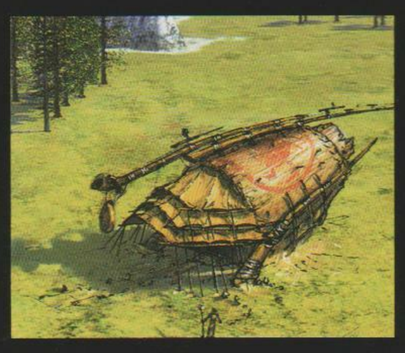
The Almighty Raisin has been driven underground for its own protection from the destructive forces that scour the surface lands of their resources. The Raisin provides its wisdom through a haze of timeless meditation. Physically unaware of the seasons or even the passing of day to night, the Almighty Raisin knows only how to speak in riddles through its intoxicating immortality.

Drawing inspiration from places such as the caves in Lascaux, France that are covered in ancient paintings, the Raisin's Lair is an environment where nature and culture are closely intertwined. The Raisin itself represents the wisdom that is embedded in the cycles and structures of nature. Even in the deep dark caverns of Oddworld, the Raisin is surrounded by life. Whether it is rats, bioluminescent fungus, the roots of trees, or weary travelers seeking wisdom, no matter where the Raisin hides, life will always be drawn to its pure and honest energy.

Top: Raisin's Lair comp. Sketch by Farzad Varahramyan, color by Raymond Swanland.
Above: CG/FMV stills from Munch and Abe meet the Raisin movie.







NATIVE FACILITIES

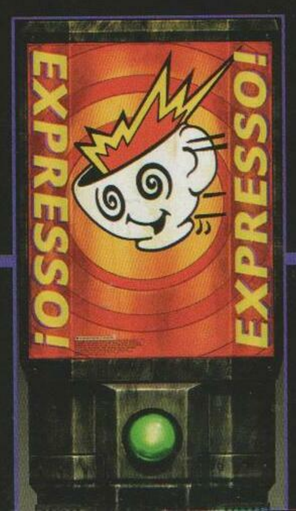
Coming up with a unique language for Mudokon architecture was no easy task. These structures had to be unique and interesting but couldn't be very complex, because they had to be built as in-game assets. The architecture had to have a consistent language in feeling and purpose. Once materials and base shapes were created they could be carried over into different structures. To make Oddworld's Mudokon culture believable, we based the building materials and designs on Native American architecture with an Oddworld twist. Simple but exaggerated shapes with details of wood and stonework held together with dried animal skins became the motif for these structures.

Top (left to right): Native structures by Silvio Aebischer and Gautam Babbar.
Center: Comp of Native homes by Gautam Babbar.
Above (left to right): Alf's Rehab structure, bridge, windmill temple and structure by Gautam Babbar.

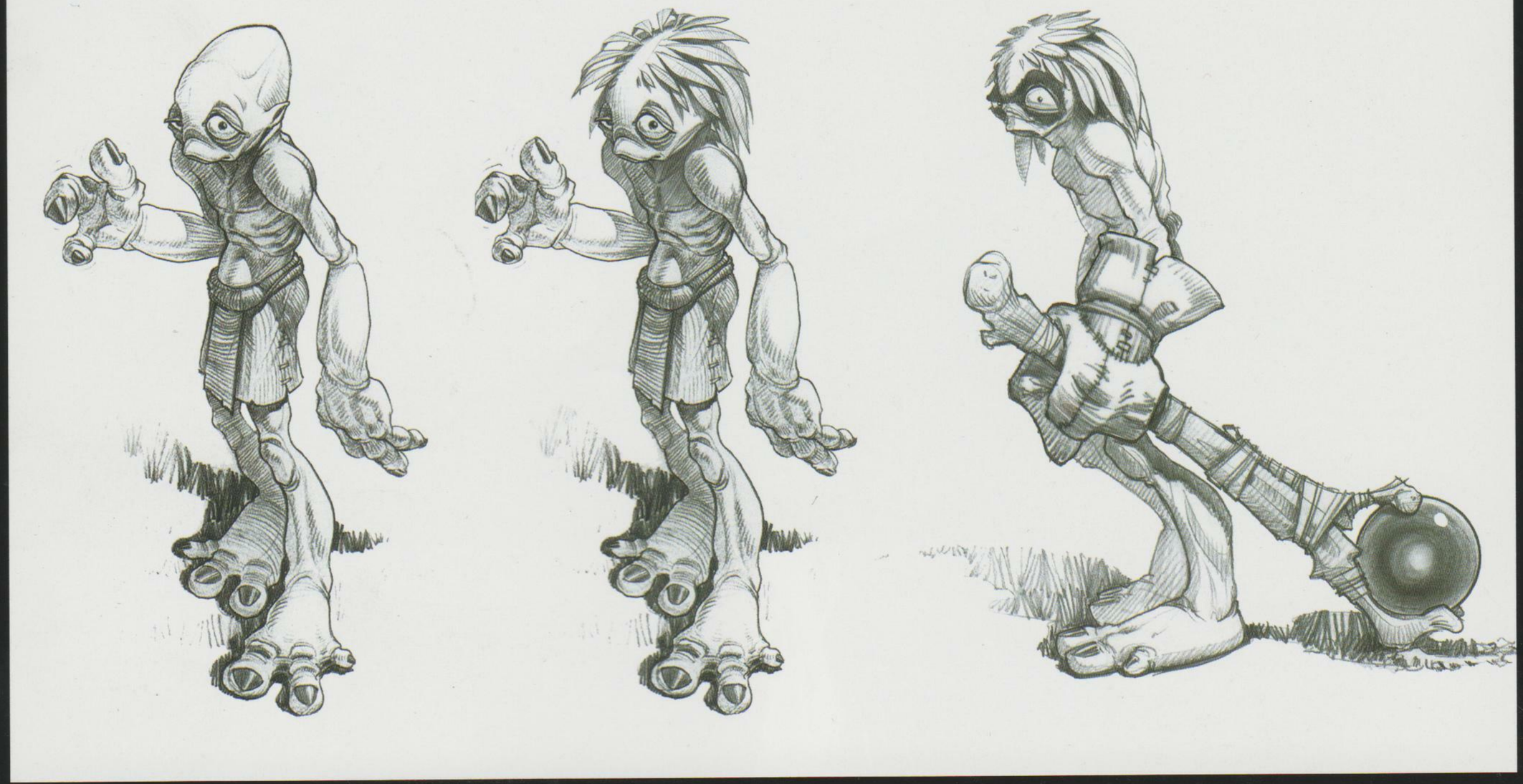
STORM CIRCLE

The Storm circle is a way to create rain in a region, filling up the rivers and cleansing the air of the industrial pollution. It was originally intended to have multiple purposes, such as becoming a massive surge weapon, a lighting strike that arcs from the circle to take out an industrial facility miles away. That design was cut yet the mystical feel of the final circle was quite successful.

Above: Color comps by Silvio Aebischer.



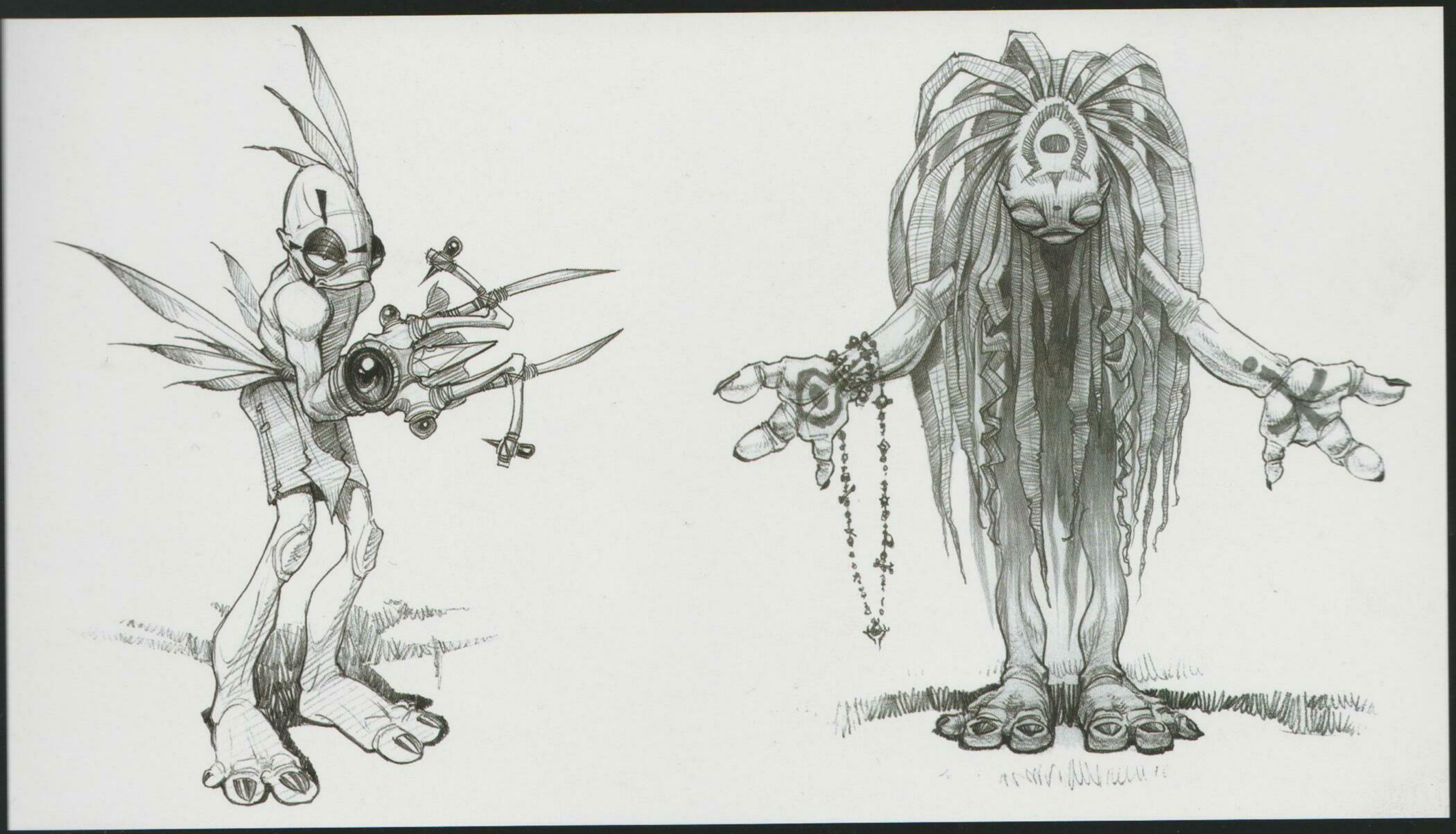
Expresso! Highly caffeinated so you don't have to be!



MUDOKONS

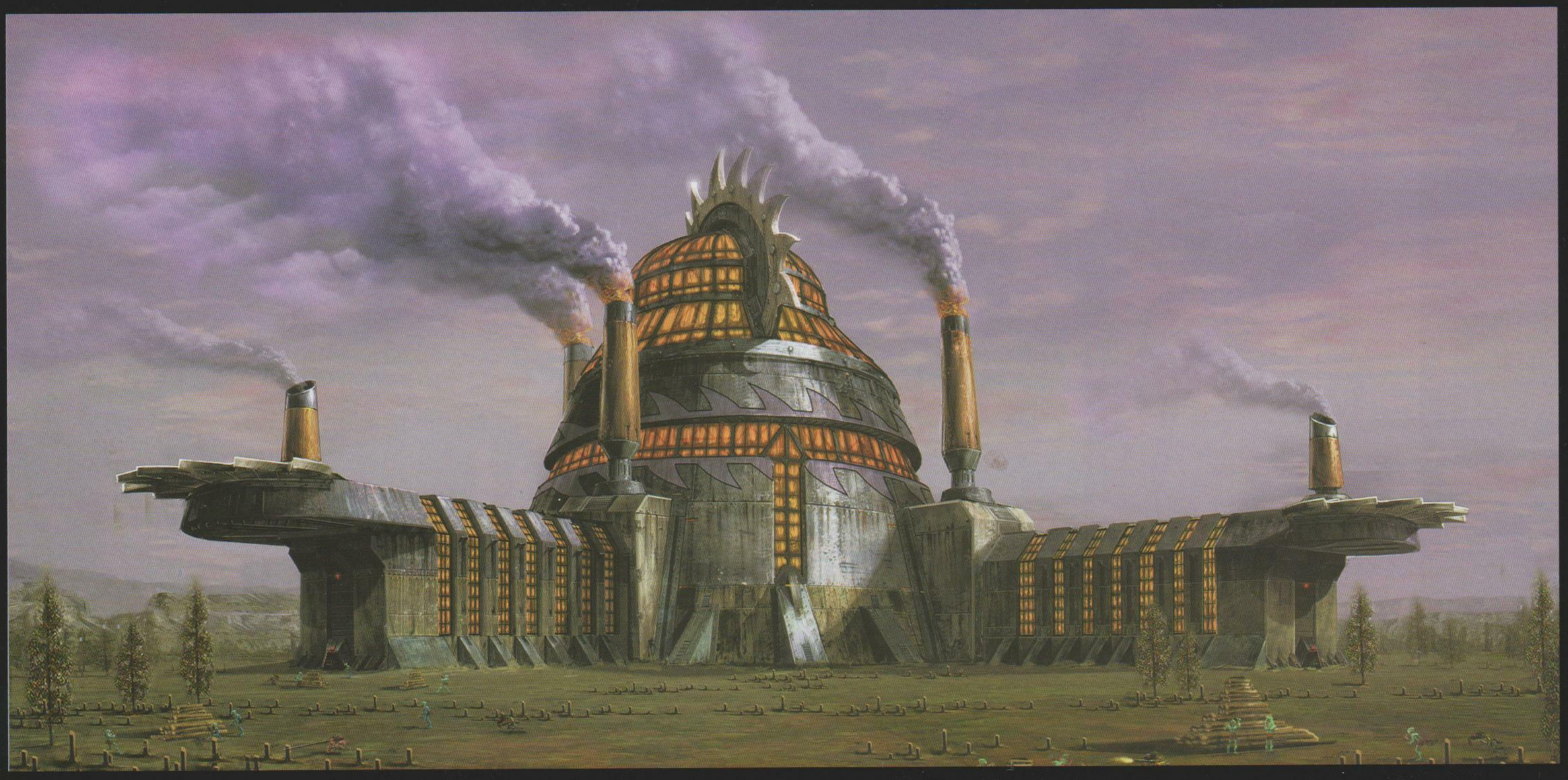
As the game design evolved, it became apparent that different classes of Mudokons were needed. To distinguish these classes Lorne suggested we have Mudokons grow feathers as they become more spiritual. These feathers became much like headdresses used in ancient cultures to represent status.

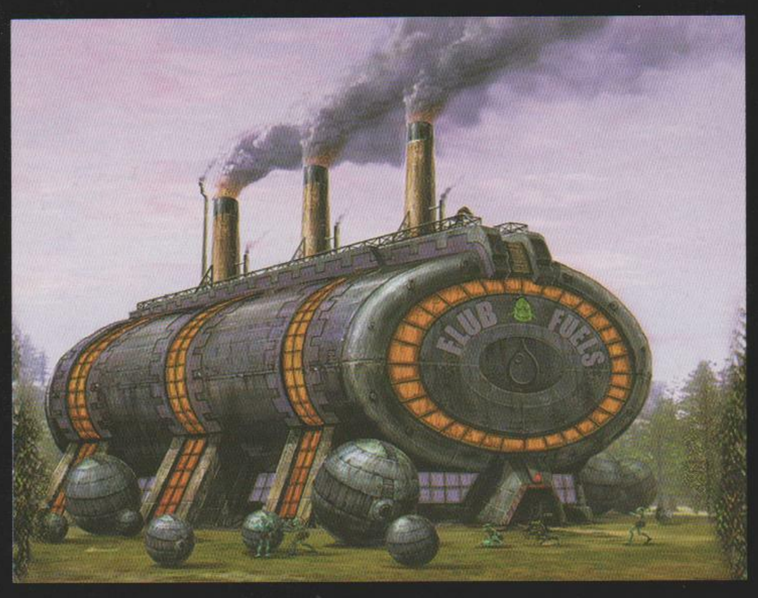
So a Mudokon who was a slave to industry, like a scrub, would not have any feathers. But a powerful Shaman, who is at the spiritual apex of the Mudokon culture, would have a full decorative headdress made of feathers.

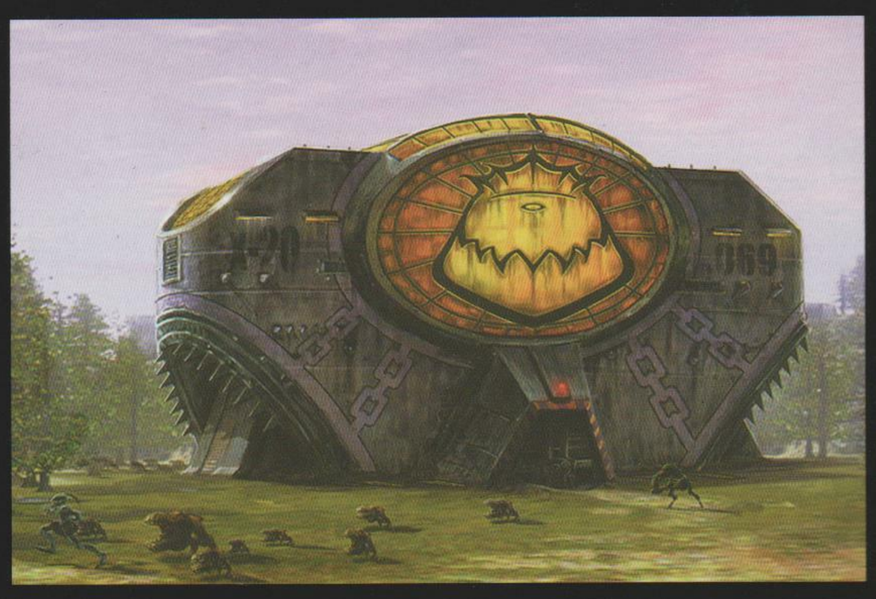


From concept art to final CG characters various Mudokons went through some change. The Main Difference is in the Shaman. We just couldn't do the crazy headdress for technical reasons so we had to tone it down a bit. Along with the headdress, the Warrior and Mudokon Shaman feel like they have painted themselves in various colors to give them a tribal and distinctive feel. This spread, top: Concept sketches of Natives by Farzad Varahramyan.

This spread, above (left to right): Mudokon Scrub, Freed native, Tomahawker, Mudarcher and Shaman CG renders.







Mobile Recycler

INDUSTRIAL FACILITIES

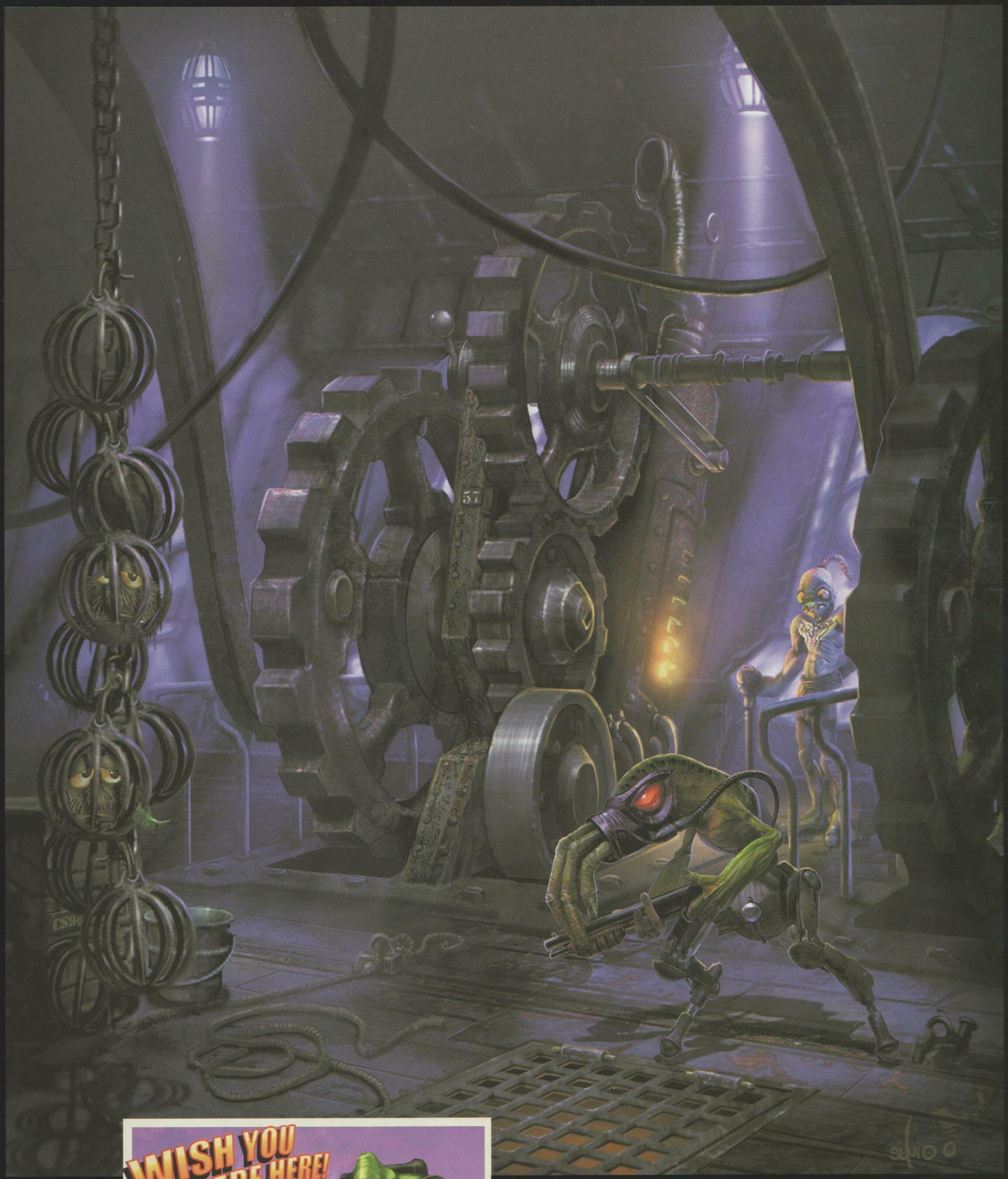
The Industrial buildings were meant to be polar opposites of the Mudokon architecture. The facilities are based on the huge brooding structures built during early industrialization. This gave us some design cues to follow: massive smoke stacks, lots of small windows, and various scaffolding. We took it a step further and built faces into the buildings when possible so that they seemed more oppressive and iconic.

The Harvester was an early design that did not make it into the game. This tree grinder was going to slowly creep into the Mudokon habitat mulching any plant life in its path. The Recycling symbol was put on the tree grinder, as trees are fodder in the eyes of the Industrialists.

Top: Splinterz Manufacturing comp by Gautam Babbar

Center: Industrial facility comps by Gautam Babbar.

Above: Harvester comp by Silvio Aebischer.



This image is a color and lighting comp for the blimp interior. These machines are moving the sails on the outside, rowing the ship through the sky. The animation in the movie shows a slow, pulsing, almost breathing machine adding life to the interior.

Top: Color comp by Silvio Aebischer.

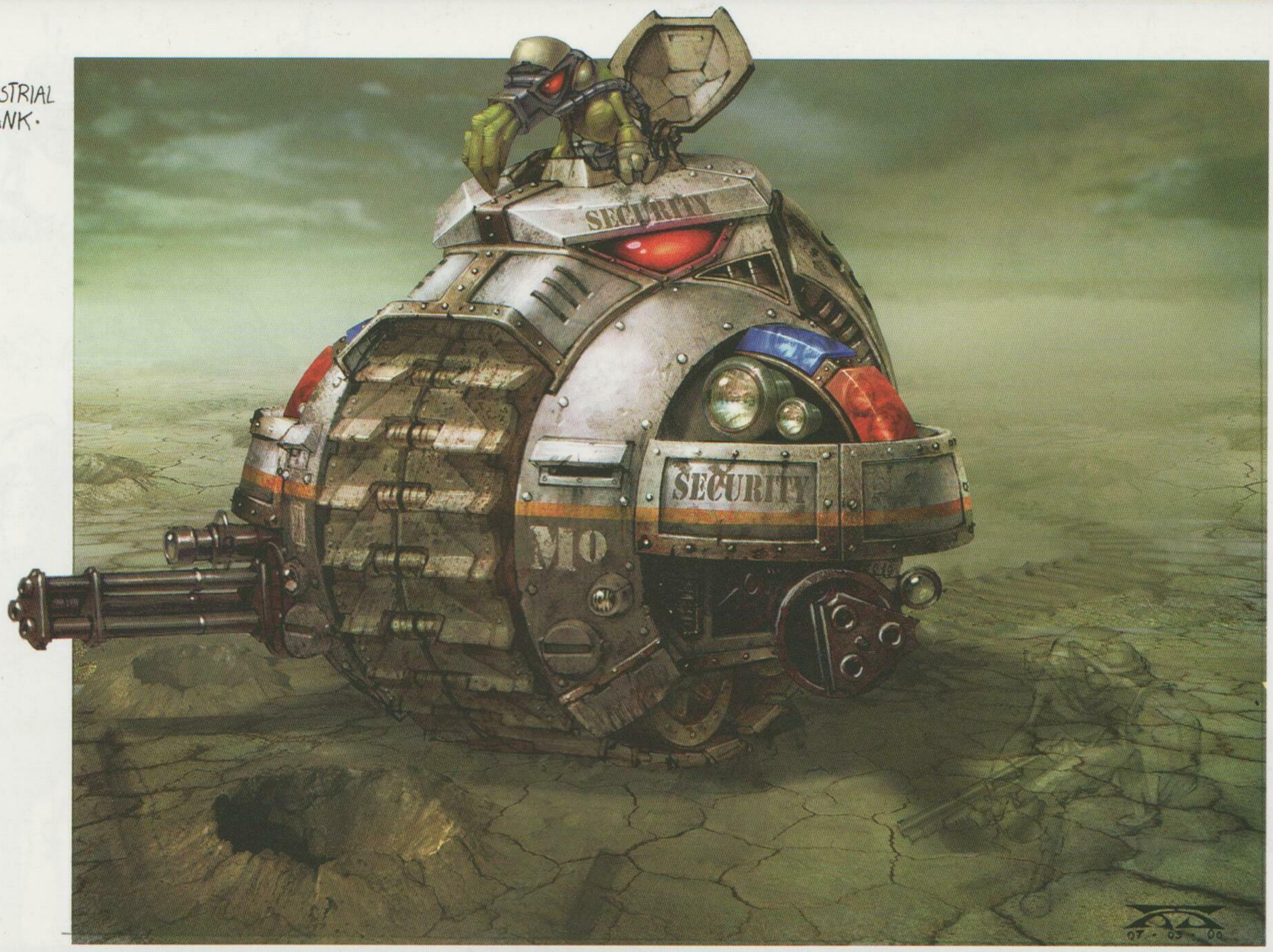
Left: Postcard design by Raymond Swanland.

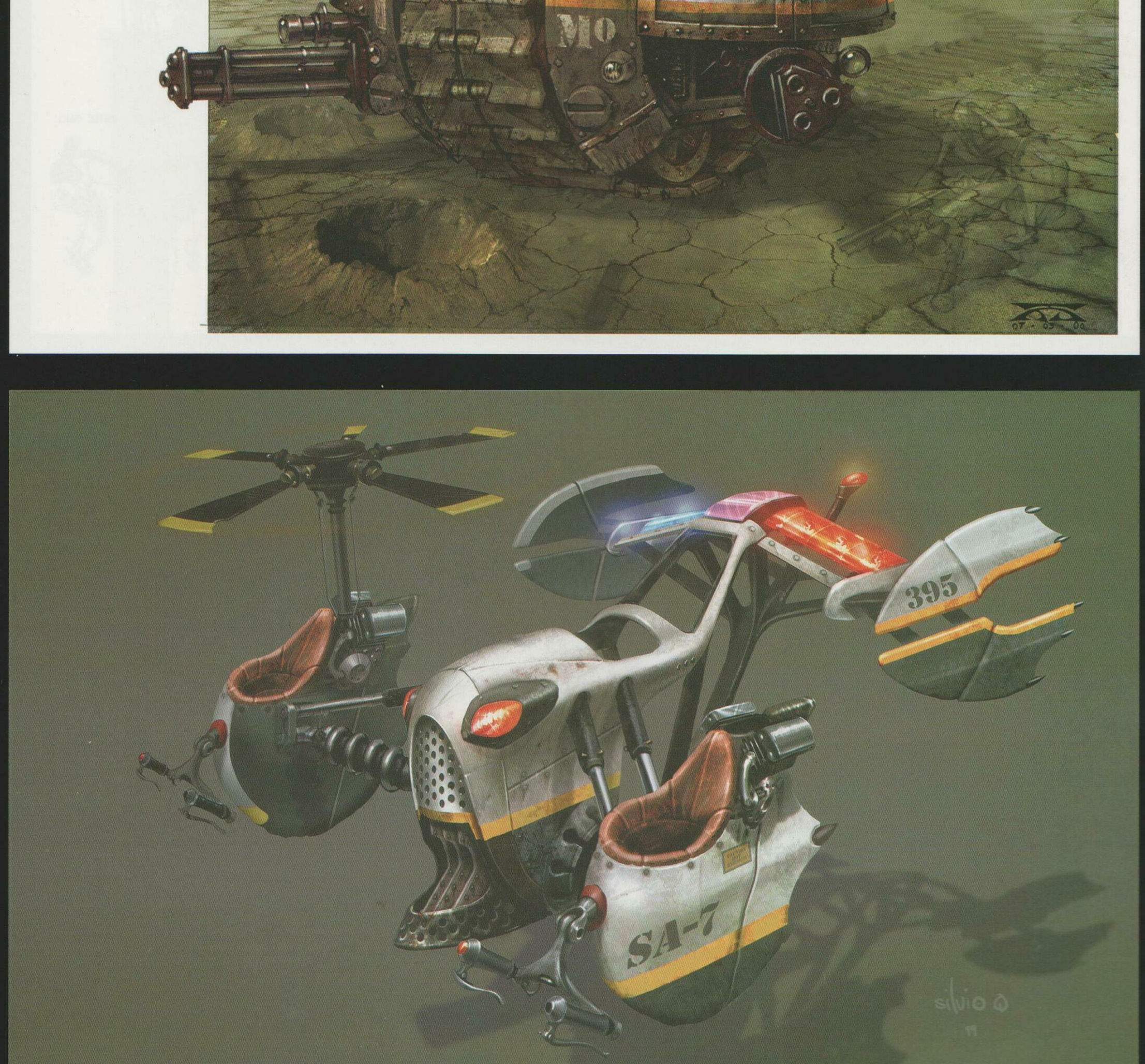
The weapons all use consumer products as the ammo. The idea is to get pounded by the product and "learn to love it", eventually making the victim product-addicted. Why market the product only in ads, if you can literally throw the product at the consumer. Blitzpacker, Lungbuster and Snuzi.

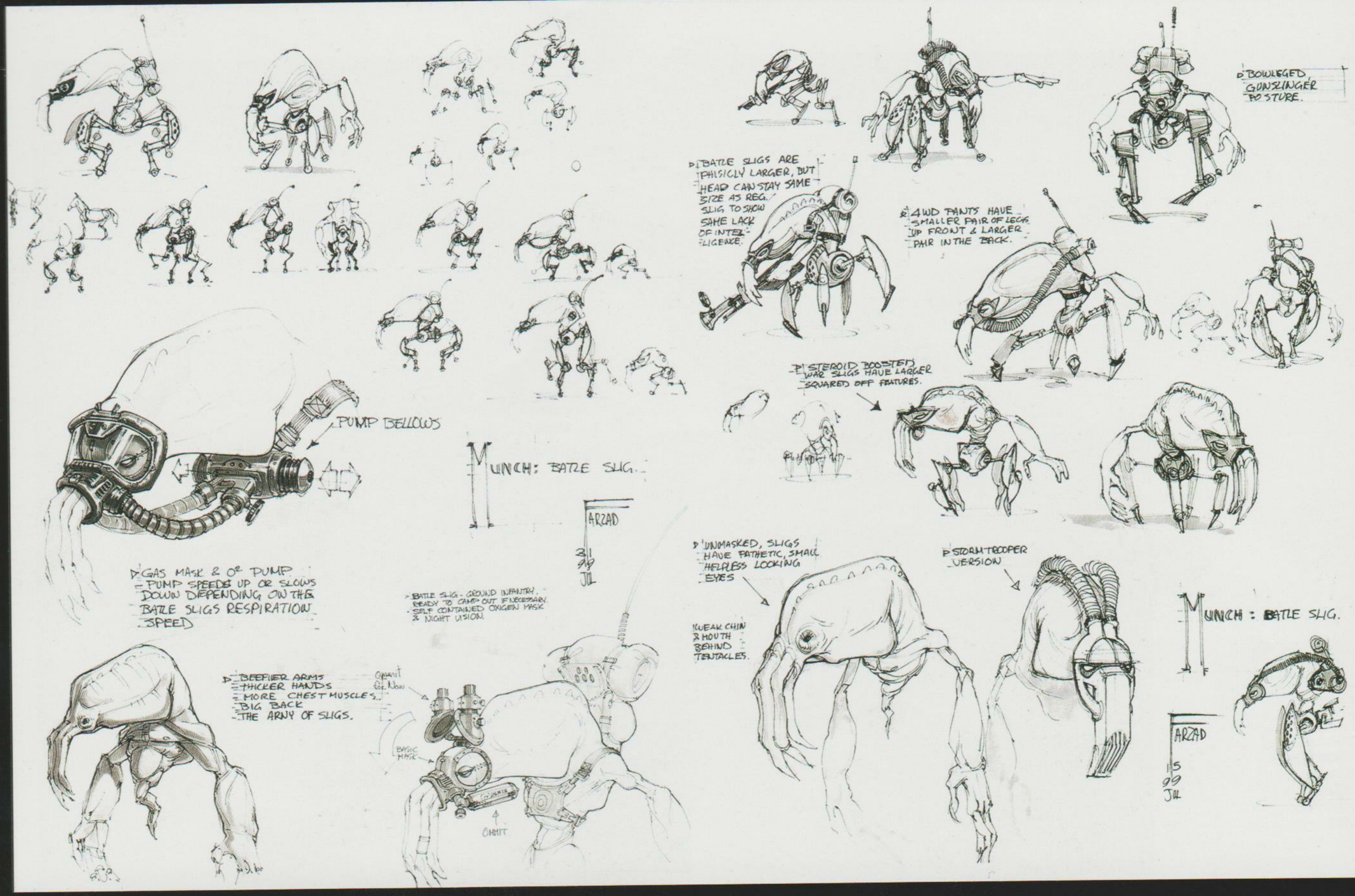
The Slig tank and controllable dual-Slig aircraft were designs that were cut from the game. The Slig aircraft started off as a lightweight glider, but it needed to look more menacing and carry multiple weapons, especially an omni-directional gatling gun.

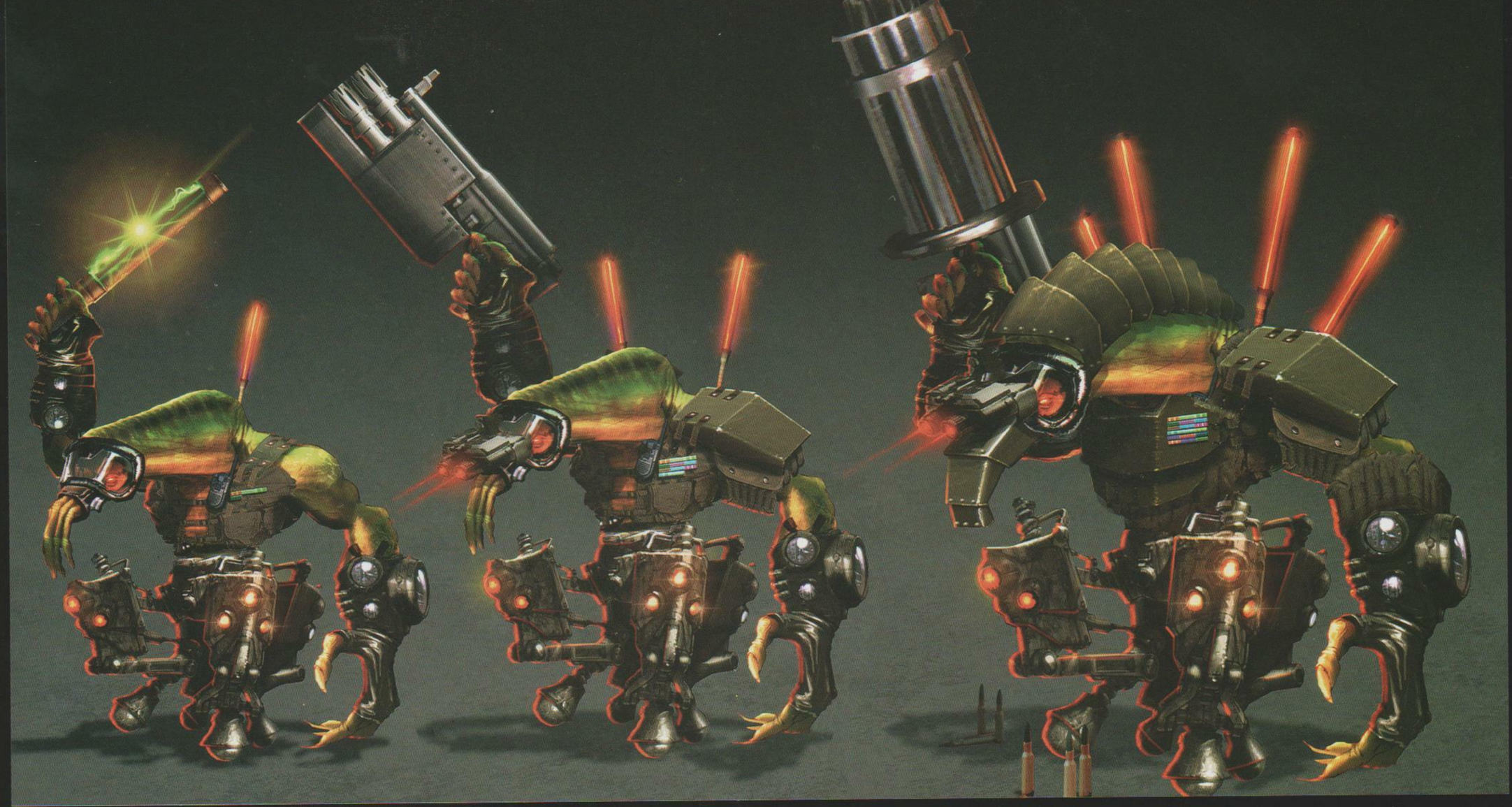
Above: Weapon design and renderings by Silvio Aebischer. Logo designs by Gautam Babbar.
Opposite page, top: Slig tank color comp by Raymond Swanland.
Opposite page, bottom: Slig aircraft color comp by Silvio Aebischer

MUNCH: INDUSTRIAL
·MAIN BATTLE TANK·









BIG BRO SLIG

This is truly the big brother of Sligs–the one that signs up with Special Forces, eats his bowl of steroid cereal in the morning, pumps weights and cleans his weapons religiously. The Centaur-like lower body was designed to make him more menacing and emphasize his mass and lumbering movement.

Top: Concept sketches by Farzad Varahramyan.

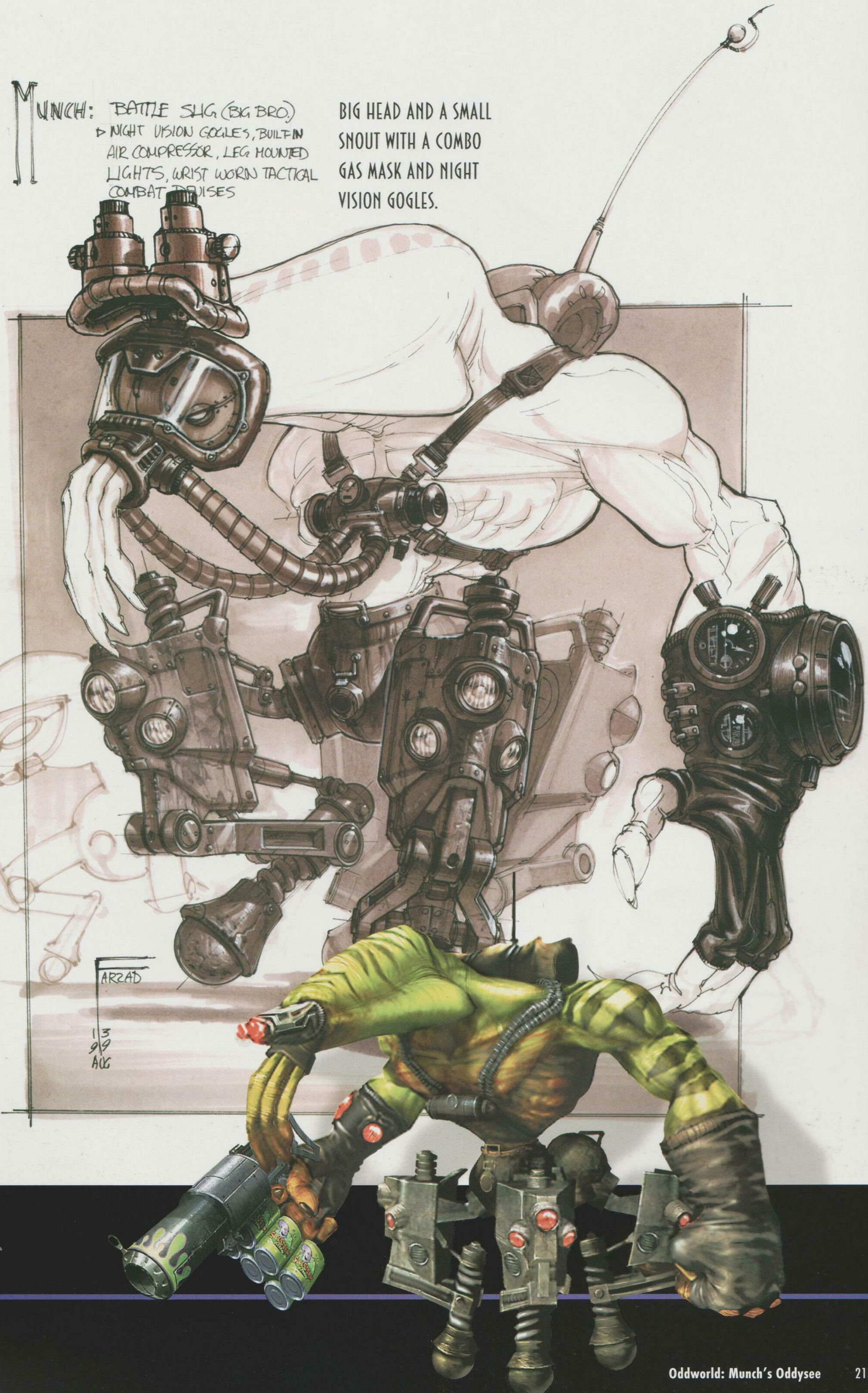
Above: Color comp of Big Bro Slig Armor Status by Robert Brown.

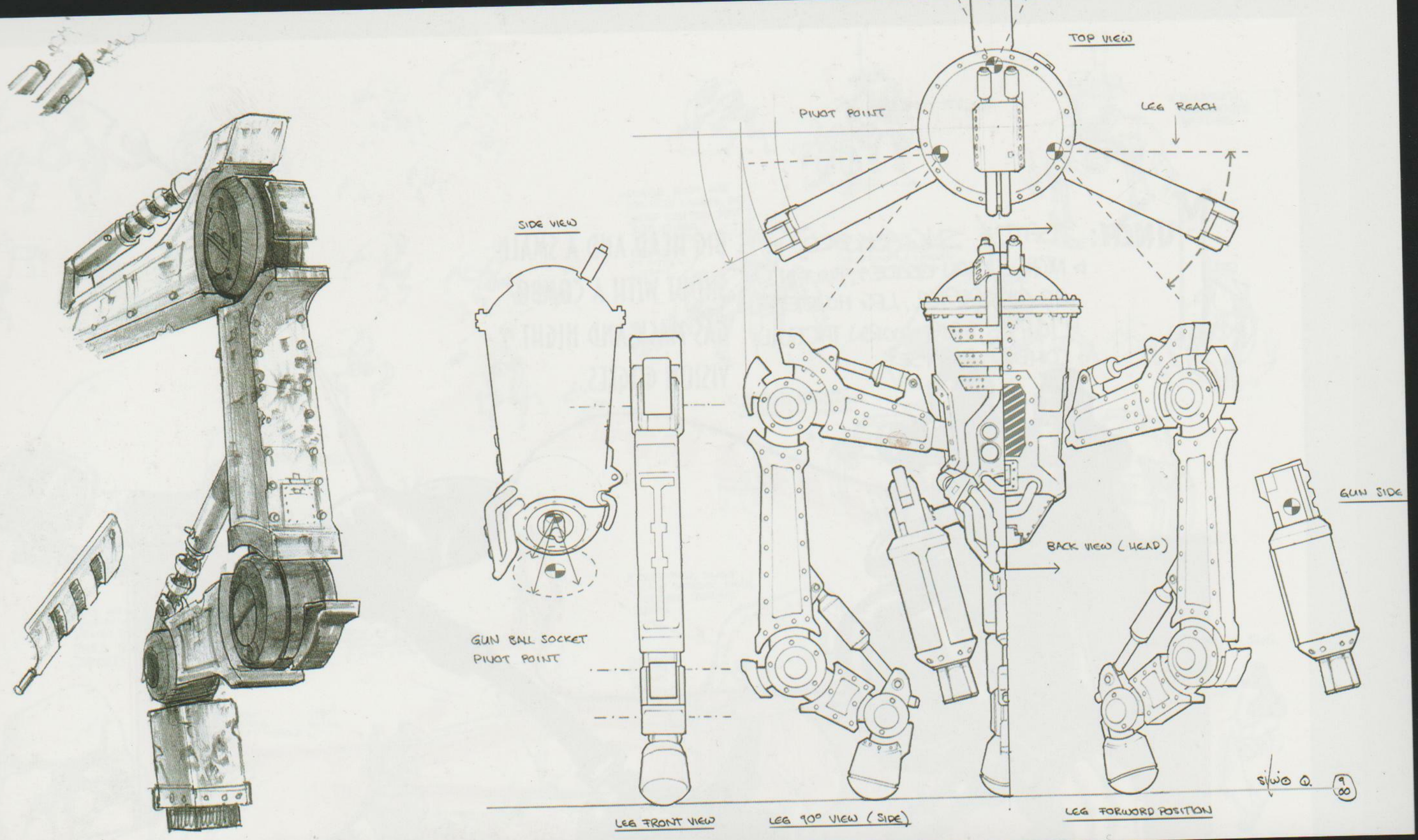
Opposite page, top: Final concept sketch by Farzad Varahramyan.

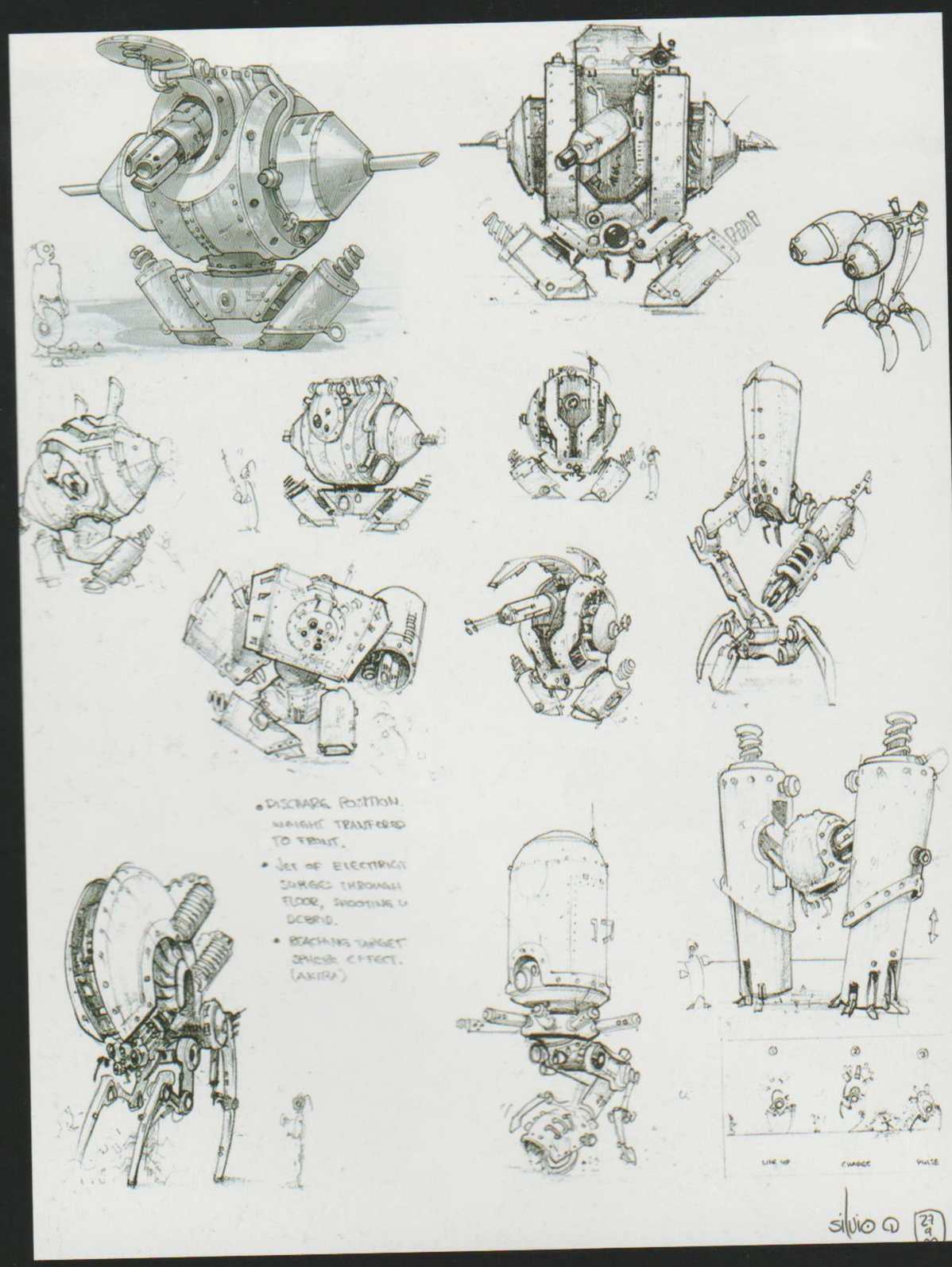
Opposite page, bottom: The RT model of the Big Bro.

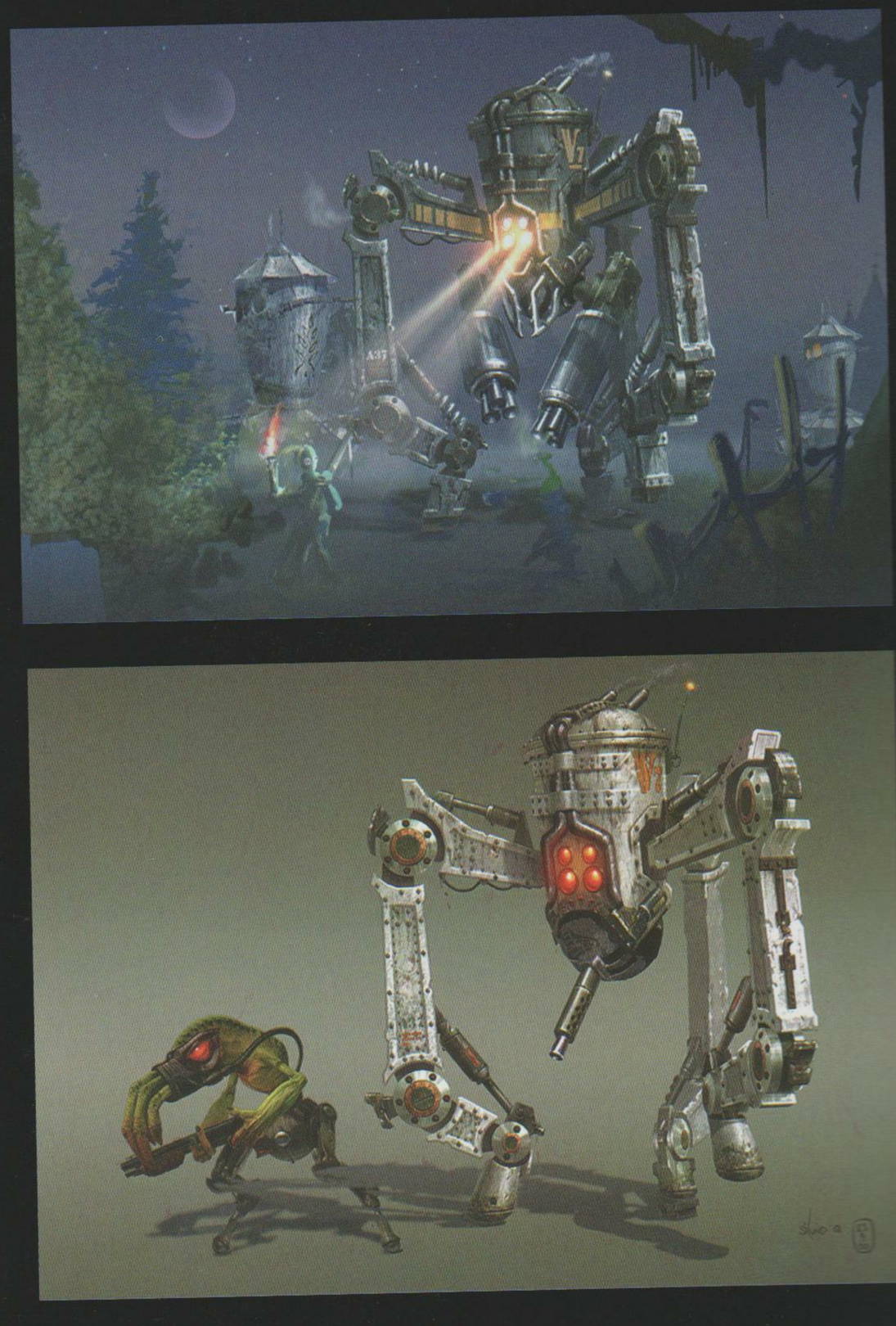
MUNCH: BATTLE SLIG (BIG BRO.)
▷ NIGHT VISION GOGLES, BUILT-IN AIR COMPRESSOR, LEG MOUNTED LIGHTS, WRIST WORN TACTICAL COMBAT DEVISES

BIG HEAD AND A SMALL SNOUT WITH A COMBO GAS MASK AND NIGHT VISION GOGLES.




TOP VIEW
PIVOT POINT
LEG REACH
SIDE VIEW
GUN BALL SOCKET
PIVOT POINT
BACK VIEW (HEAD)
GUN SIDE
LEG FRONT VIEW
LEG 90° VIEW (SIDE)
LEG FORWORD POSITION


• DISCHARGE POSITION. WEIGHT TRANSFERED TO FRONT.
• JET OF ELECTRICITY SURGES THROUGH FLOOR, SHOOTING U BEHIND.
• REACHING TARGET SPLASH EFFECT. (AKIRA)
LINE UP
CHARGE
PULSE



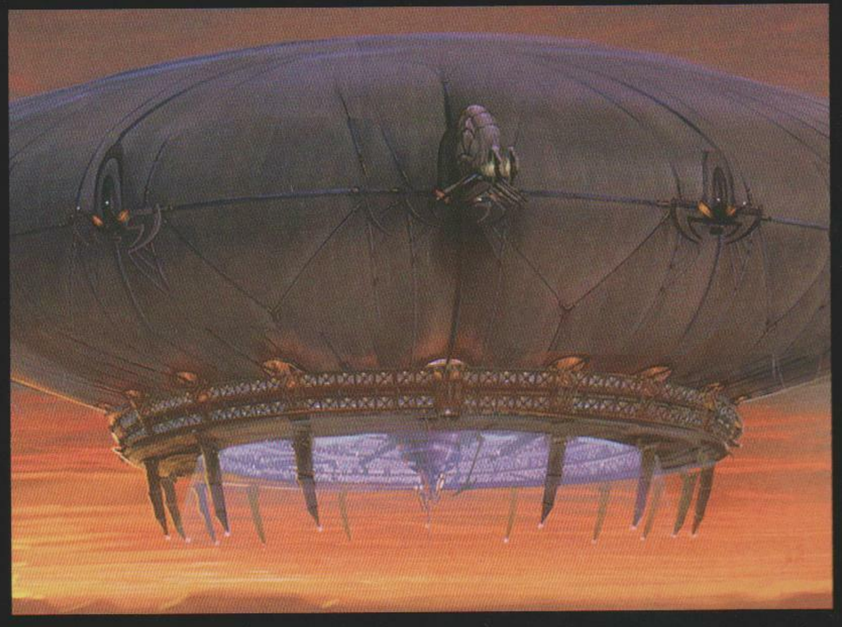
SNOOZER

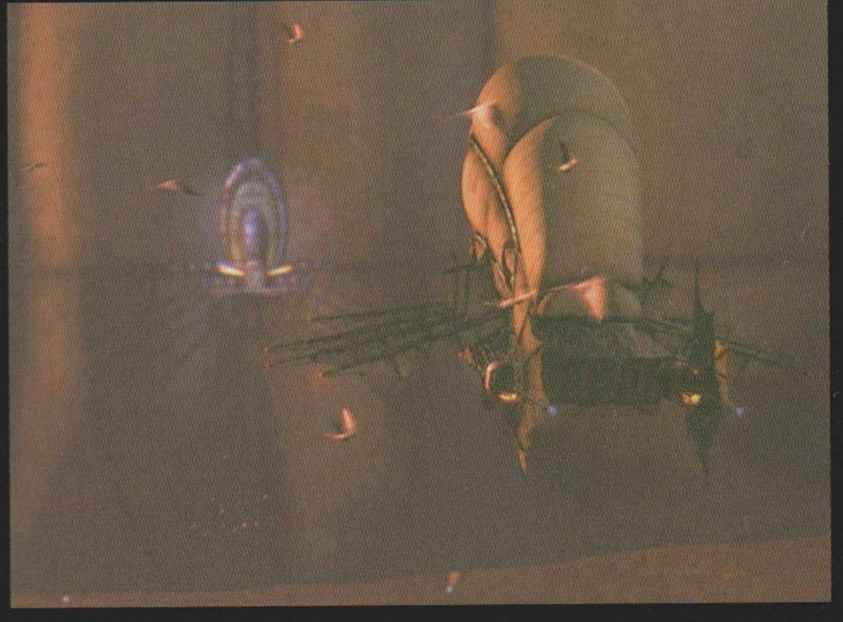
The security robot was going to be a fierce opponent, maneuverable but lumbering. With its cauldron head and ball-mounted chest, it would cover a wide angle of attack. A lot of the design cues were taken from a fat spider. The matching animation gave a creepy appearance.

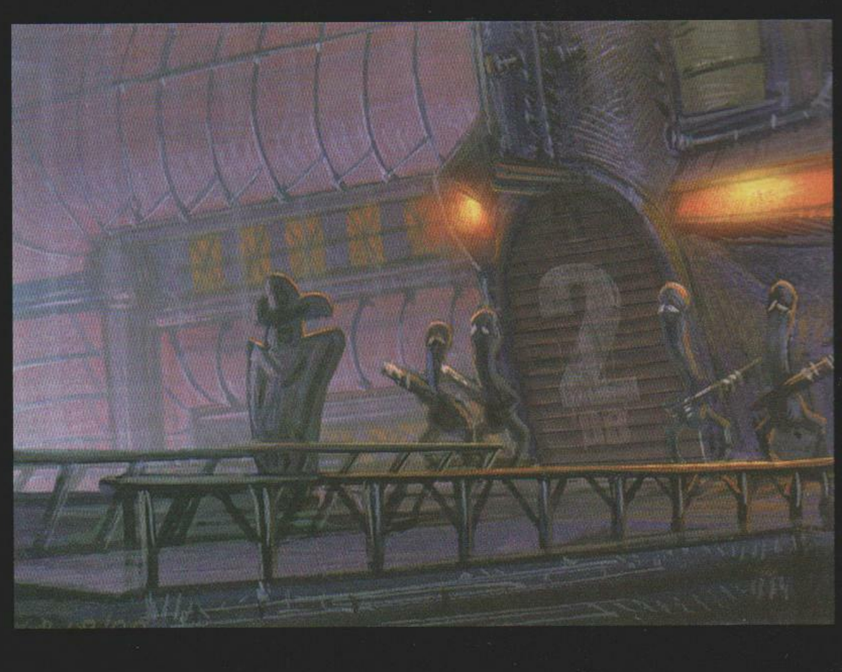
Opposite page, top: Mechanical drafting for Snoozer with leg detail.
Opposite page, bottom: Iterations of the Snoozer design. Color iterations of an early version.
Above: Color rendering of the Snoozer created for a music video.
This spread: All by Silvio Aebischer.

"Use Yur Imagination"
German music video .

LABOR







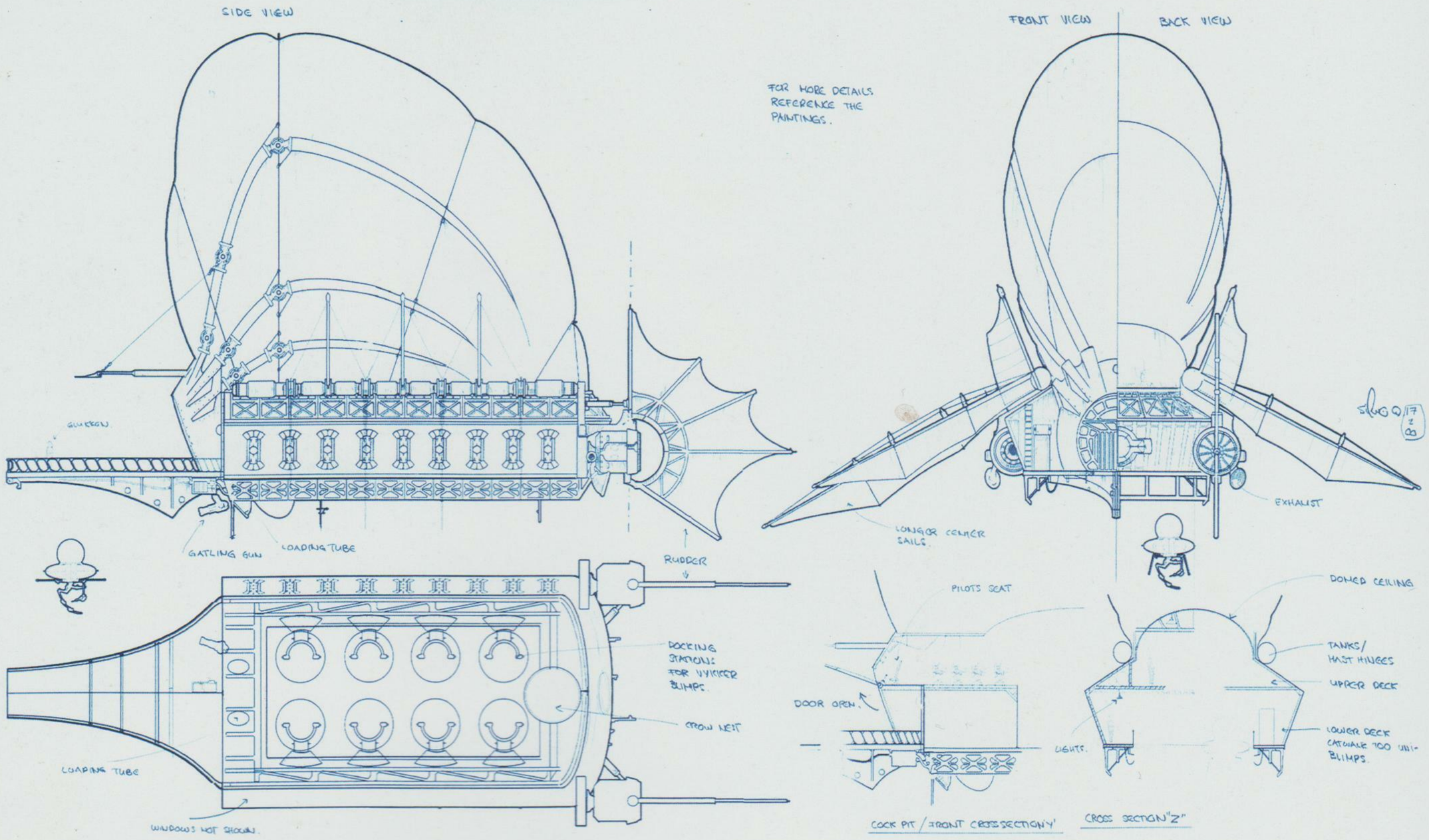
VYKKERS LAB ENTERED

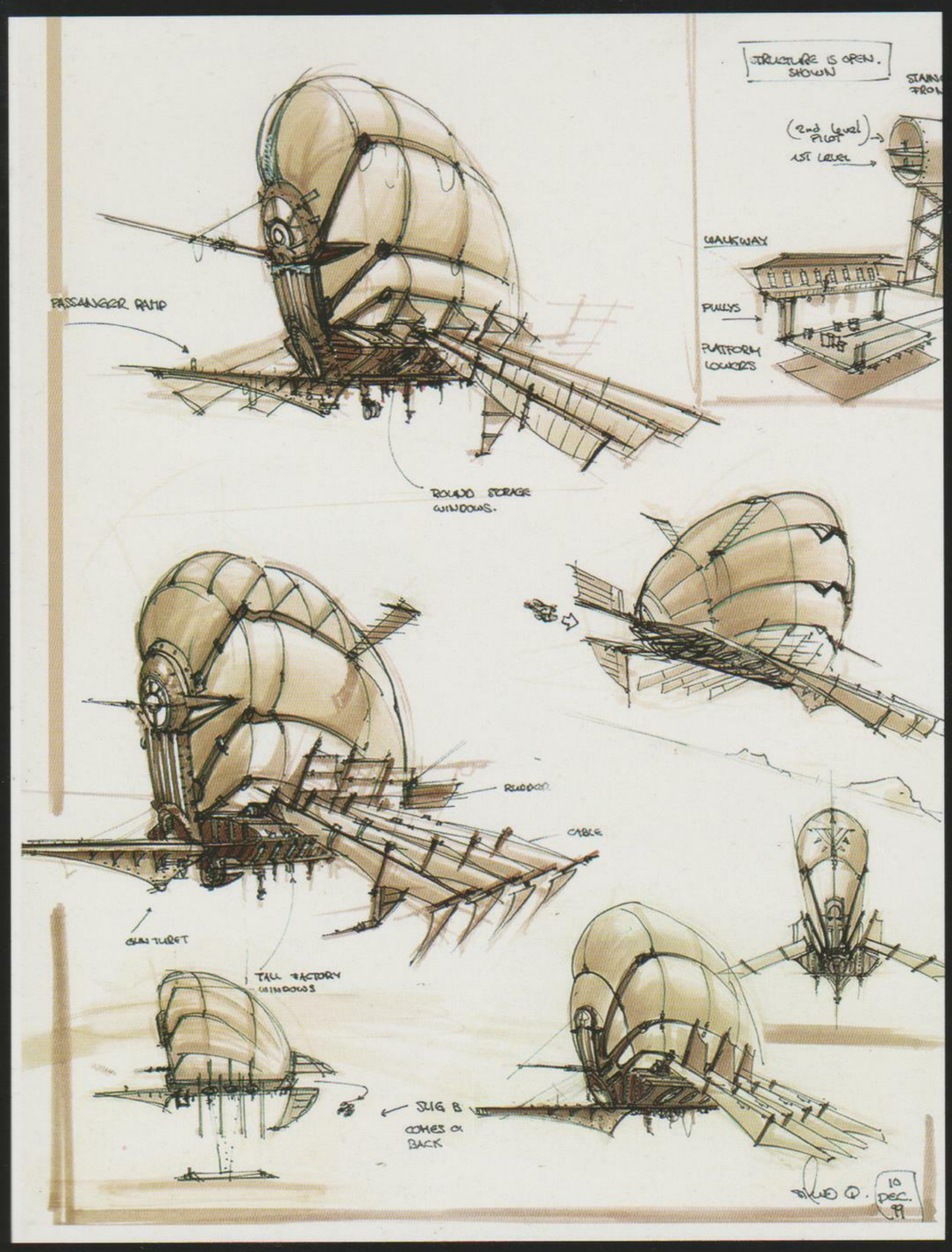
The sequence "Vykkers Lab Entered" contained a shot that lasted almost a minute-and-a-half. This shot was also a homage to Titanic's "I'm the king of the world" shot. Except in our case the bumbling Lulu was the king of the world. This sequence was great to work on because it really took advantage of the CG model of the blimp, which was one of the most complicated and detailed models on the project. We wanted to make the arrival of Lulu at the lab look important, using lighting tricks and the expensive neon sign at the door entrance.

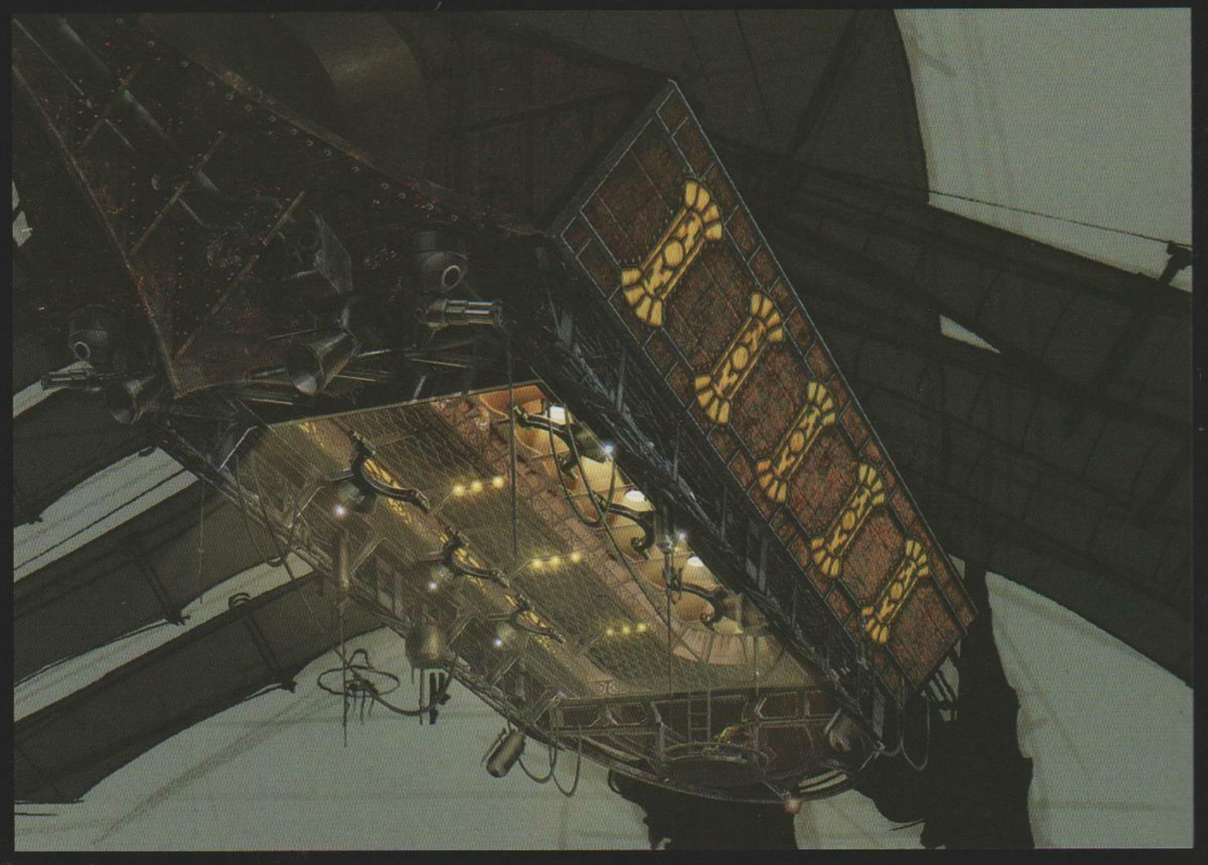
The blimp poster was a collaborative effort by all Production Designers. The final product is a great representation of one of the main themes in Munch's Oddysee, the industrial world creeping into the natural world.

Far left (series): Color storyboard by Gautam Babbar.
Left (series): The final CG stills.
Opposite page: Poster by Raymond Swanland, Gautam Babbar, Silvio Aebischer.

Production Designer Gautam Babbar **designs** cinematics as well as gameplay images.



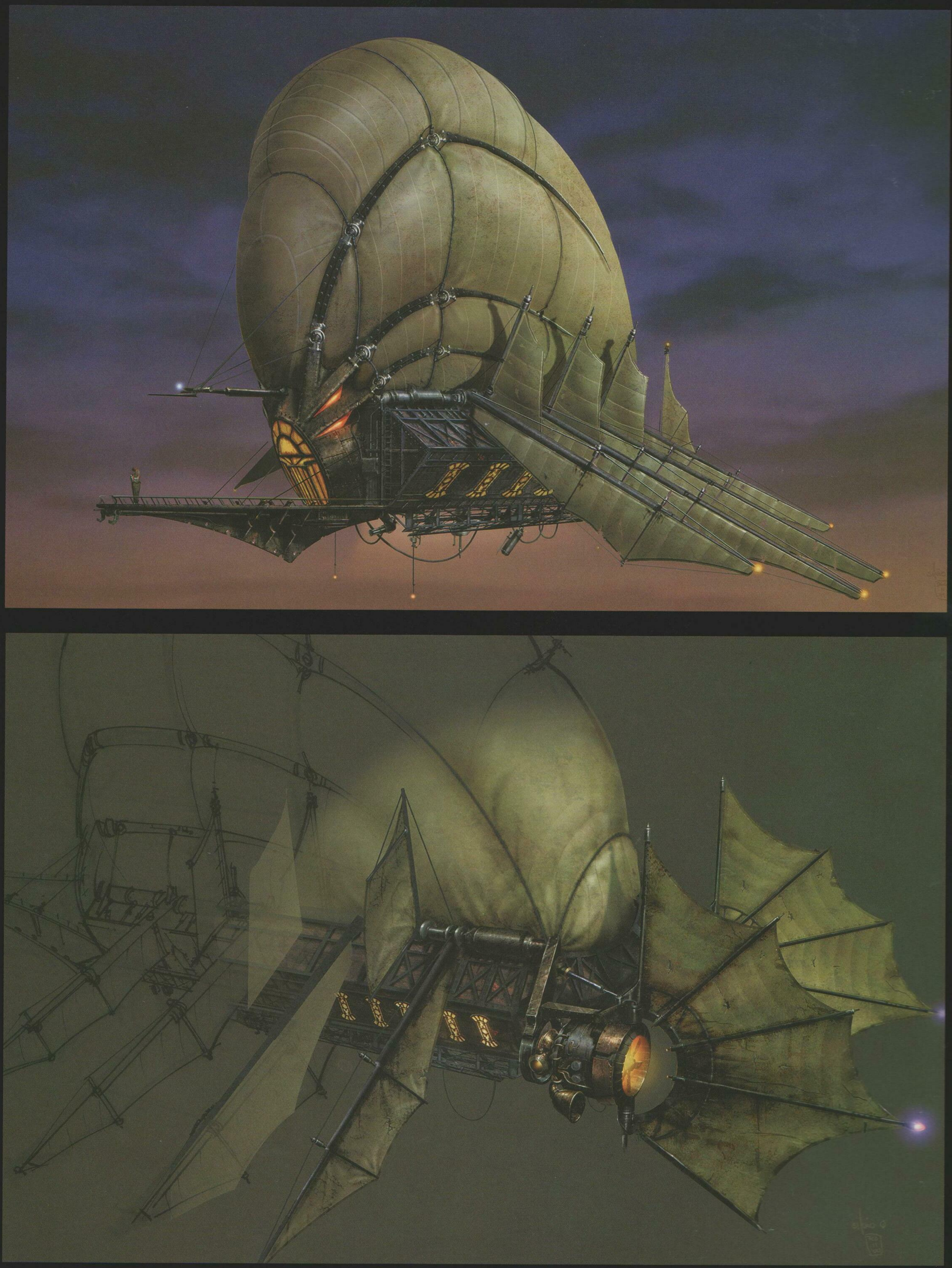


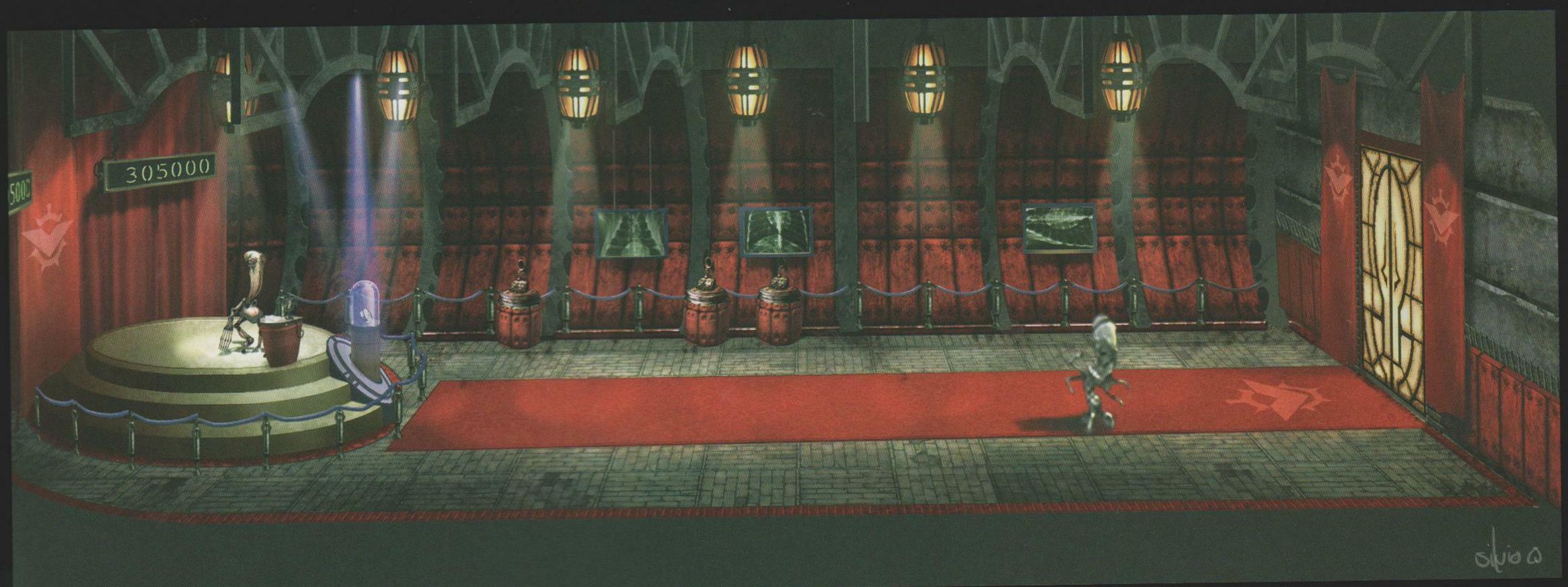


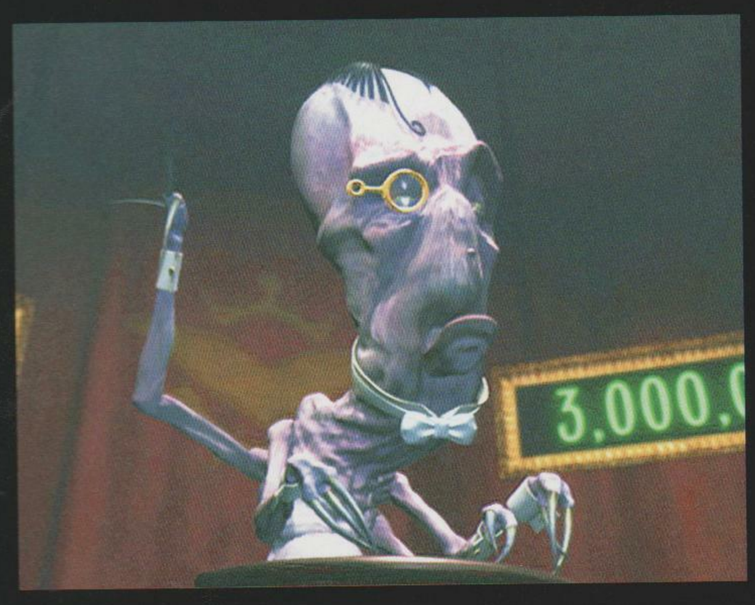
The blimp is reminiscent of a galleon with its sails, rudders and oars. Designers enjoyed laying out the different areas, engine, storage, harvester docks, fuel cells etc., and then giving it a face that would cast respect and fear. It broke away from the round lock to make it appear faster, since it would travel greater distances and basically be the freight blimp.

This spread: Concept sketches and color paintings of the blimp by Silvio Aebischer.

Production Designer Silvio Aebischer designed automobiles before coming to Oddworld.







AUCTION ROOM

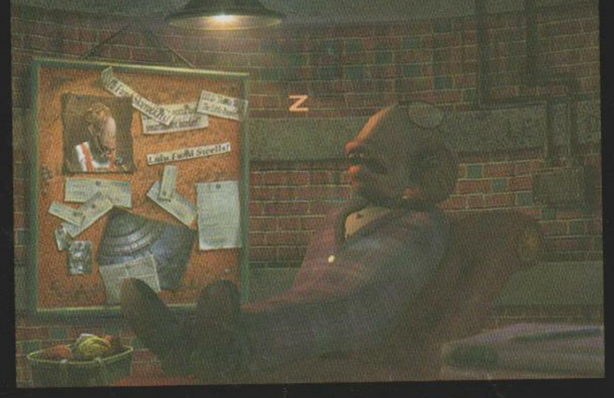
The Vykkers Auction room mixed industrial with gothic-plush. The rounded walls are reminiscent of its ballooned exterior. Time constraints cut out some of the more opulent details in trying to make it more like a museum/auction hall.

Headley, the Vykkers' auctioneer, is a rare case among the species. Most Vykkers are consumed by the surgical and pharmaceutical industry, but some, like Headley, work on the fringe of the family business. Through vain self-decoration, a very Vykkers trait, Headley assumes the mantel of an intellectual. This allows him to interact more cordially with Oddworld's other races as he works with the Vykkers family finances. Vykkers' sadistic urges extend beyond their unfortunate patients to their own bodies. Masochistic self-mutilation is popular among Vykkers socialites; from stylish skin grafts to amputated limbs, surgical modification is a fetish.

Top: Color study of the auction hall and podium by Silvio Aebischer.
Above (left to right): CG/FMV stills from the Auction Sequence. Tex the Glukkon, Headley the auctioneer, and a Vykker Socialite.

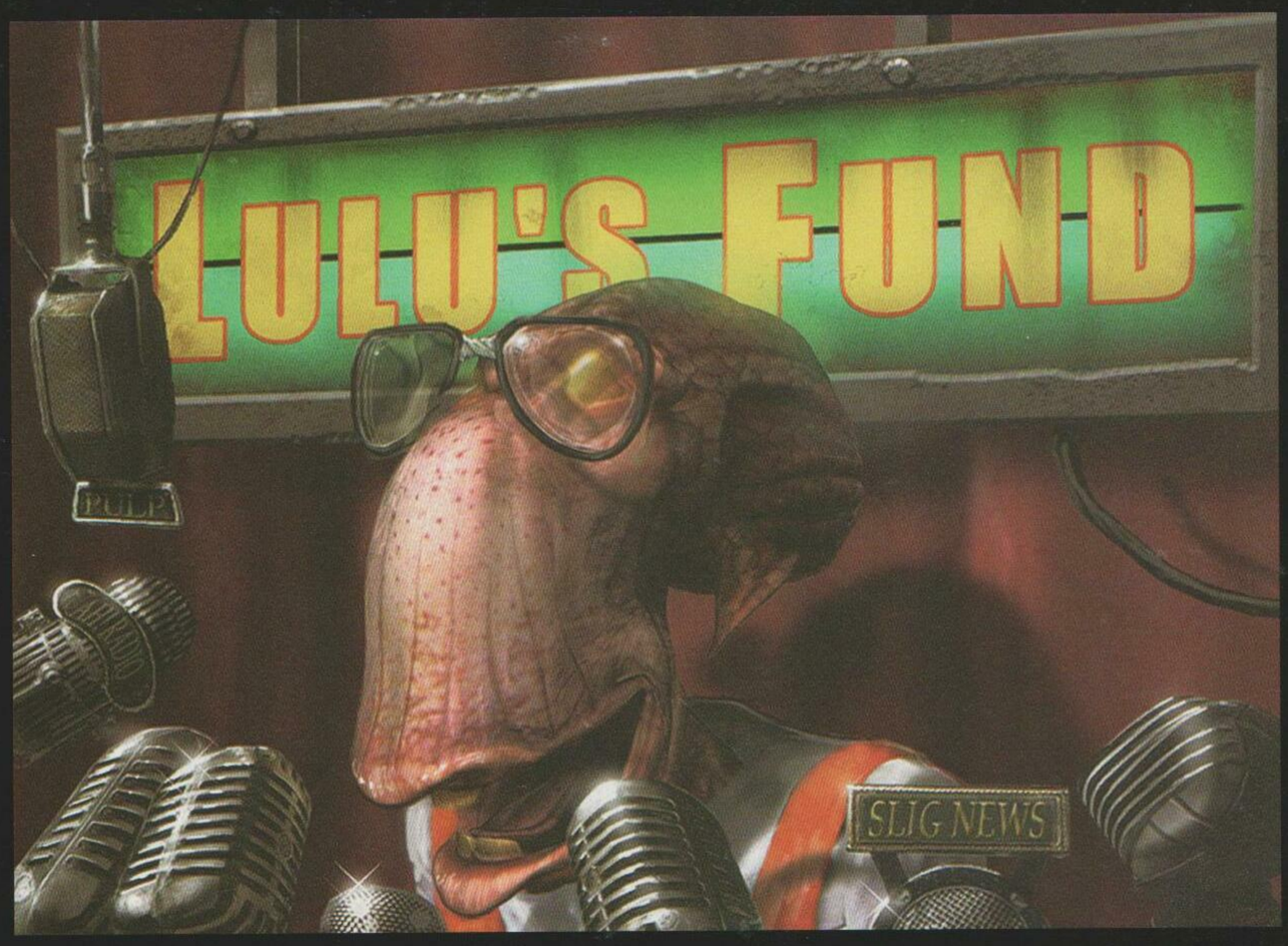
Opposite page: PR image of Glockstar and Slig Valet was created by Silvio Aebischer using CG elements from the Auction Room sequence.

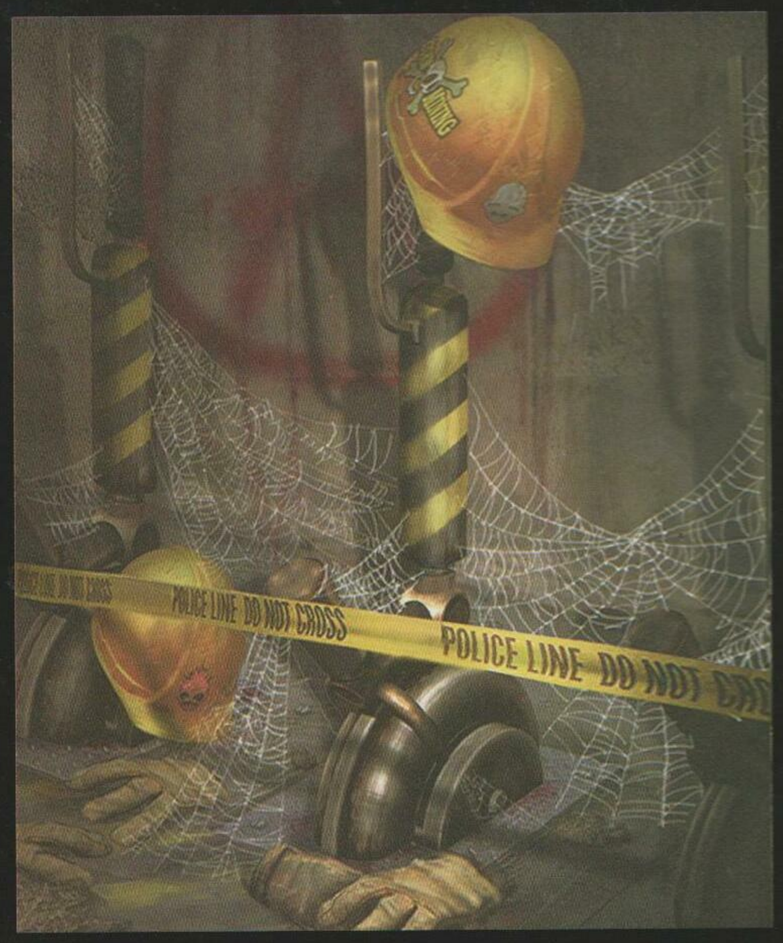
The last can of Gabbiar is presented for Auction on an ornate podium.



RISE AND FALL OF LULU

The newspapers gave opportunity to tell a lot of back-story that was off the player path. They showed Mudokons getting enslaved and then revolting, Lulu's rise and fall, and other stories. The image from the bad ending newspaper was a favorite because the Fuzzles and other Mudokons are looking at Abe and Munch in disgust because they failed their mission. Lulu was a Glukkon that had a meteoric rise to fame and fortune, only to lose it all.

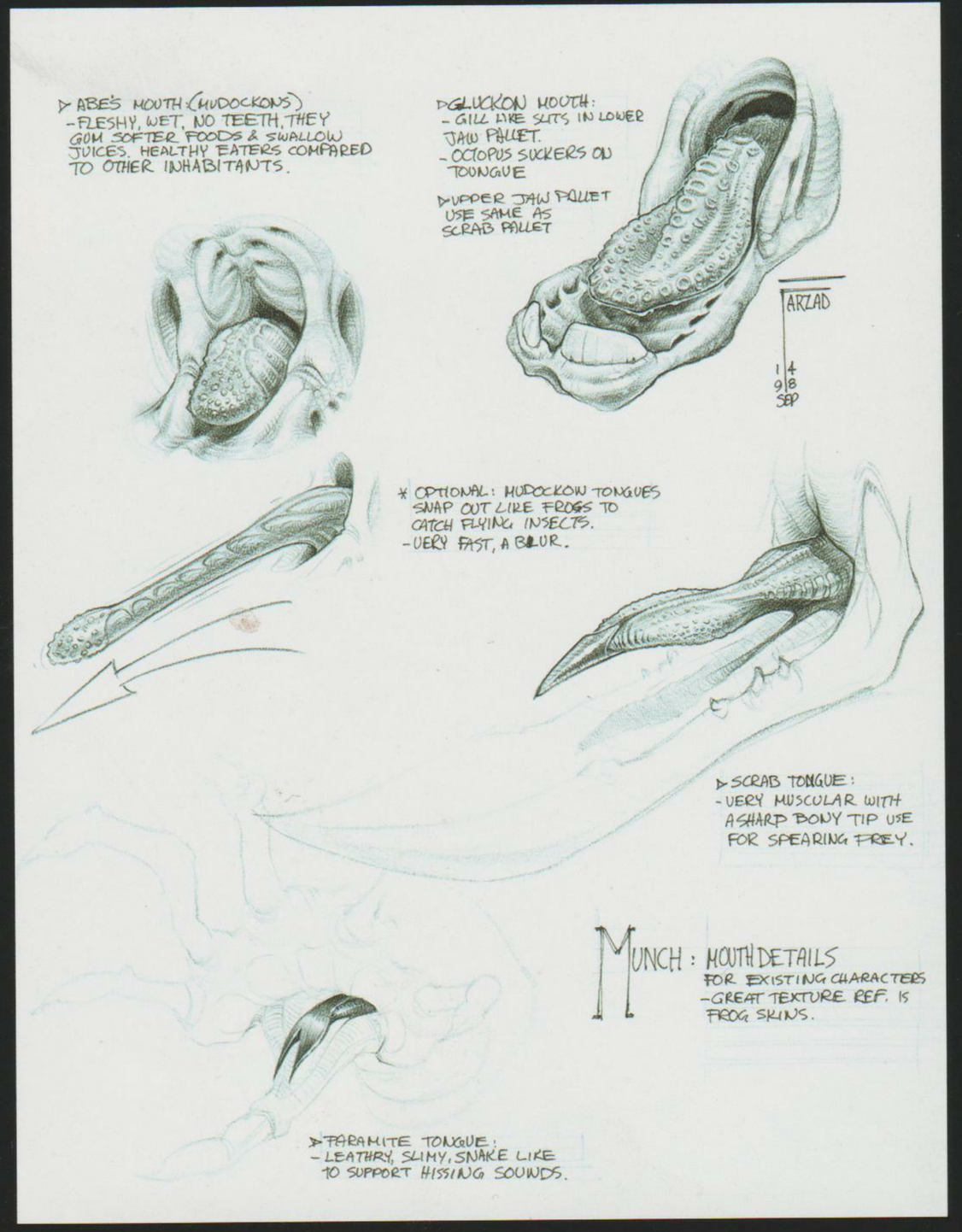


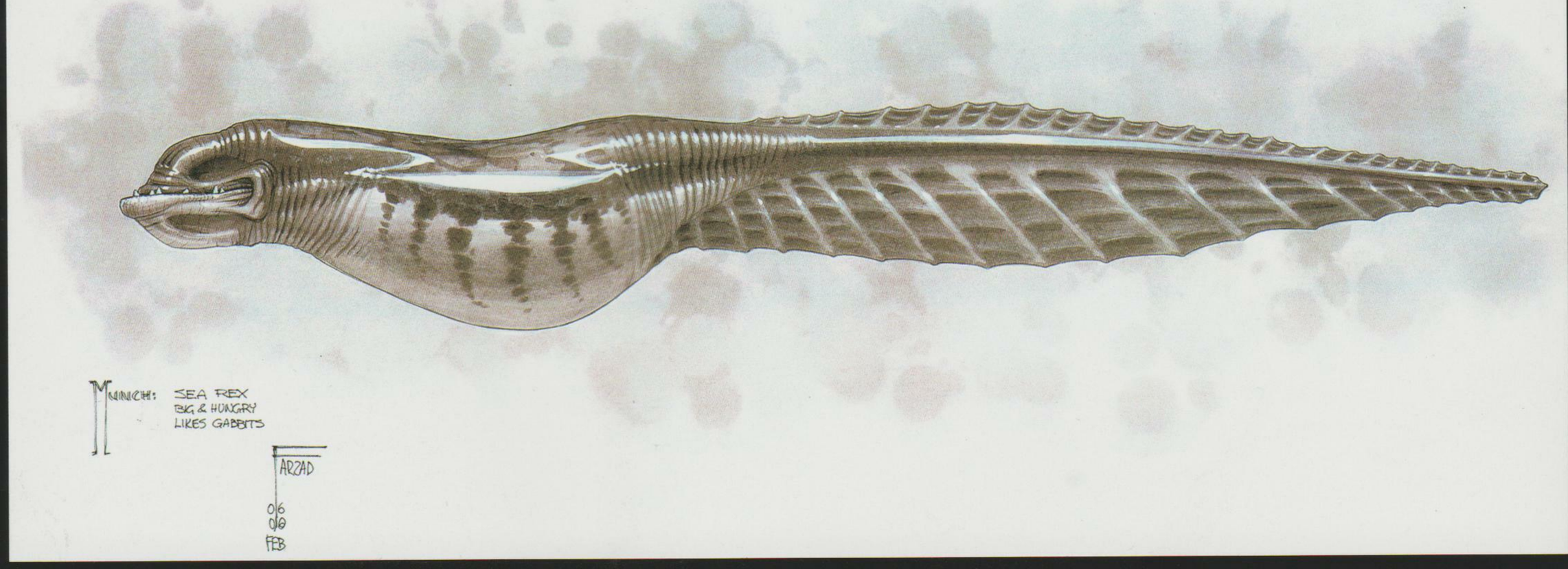


The idea that Lorne had for Lulu was that he literally slept through his rise to power. We did this with mostly matte paintings that had a sleeping Lulu composite on top of them. Lulu's wardrobe also played a big part in this transformation. He starts off with a shirt and pants and ends up with the outlandish Glokstar outfit.

This spread: All images by Gautam Babbar using CG and Photoshop for newspaper sequences.

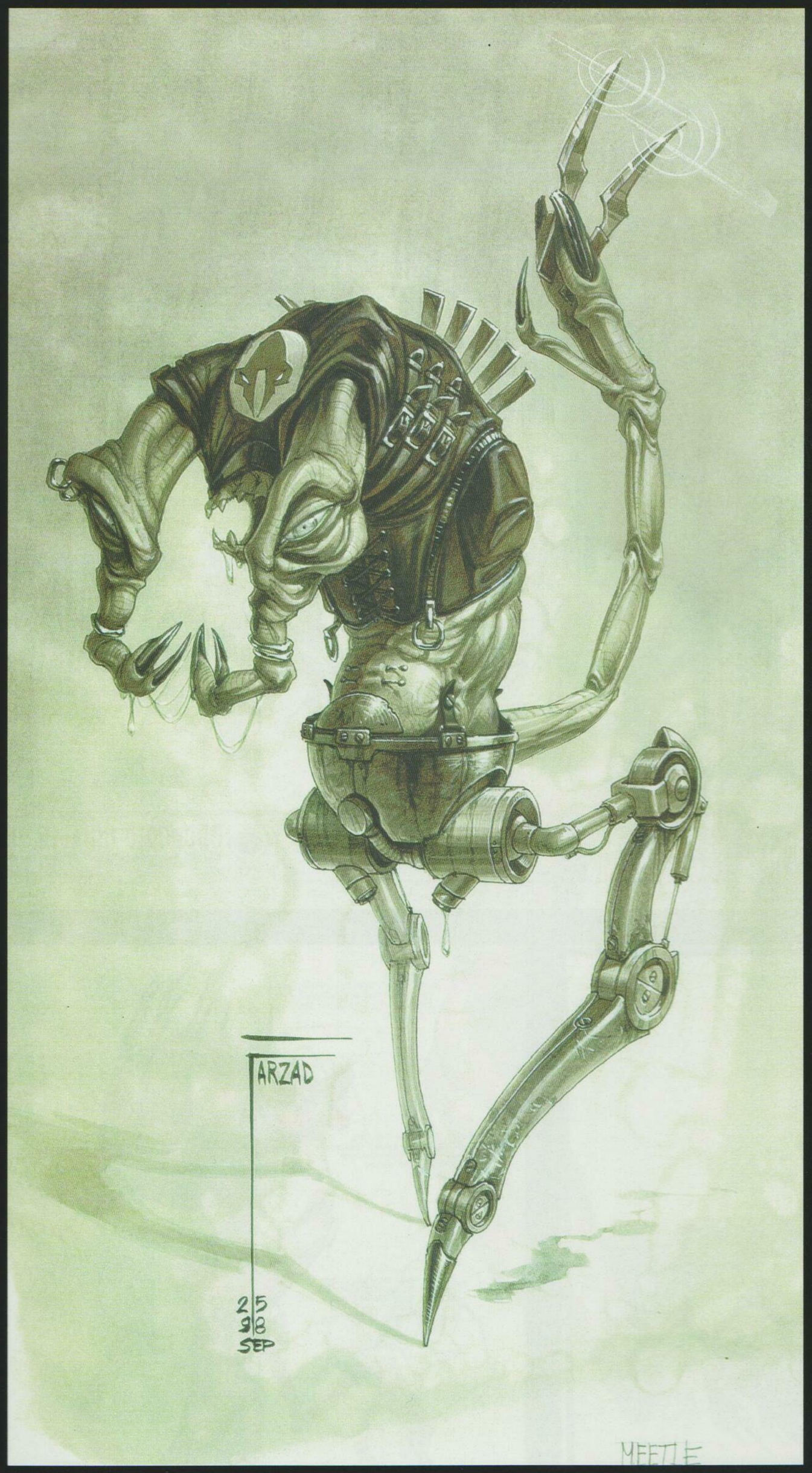
The Daily Deception is Oddworld's most popular propaganda and gossip-filled daily newspaper.

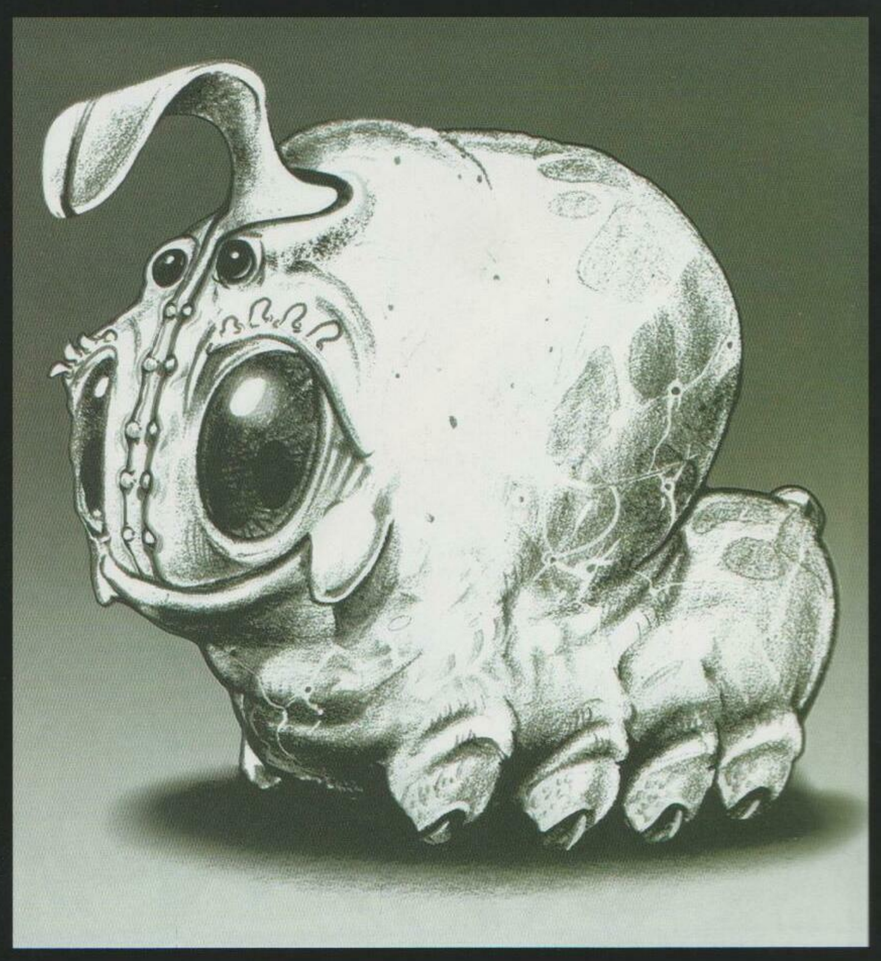




In order to add a twist to wildlife and characters, designers played around with removing or repositioning certain parts of the body, blending recognizable animals. It can sometimes go a little too far, to the point that the audience is no longer identifying with the character. It is an interesting balance to achieve, and perhaps one of the most challenging and fun.

Although the Sea Rex is seen in the very first Munch's Oddysee videos released, it was cut due to its massive size and technical constraints. For the brief second it was seen, this creature made an impact and became very popular among Oddworld fans.





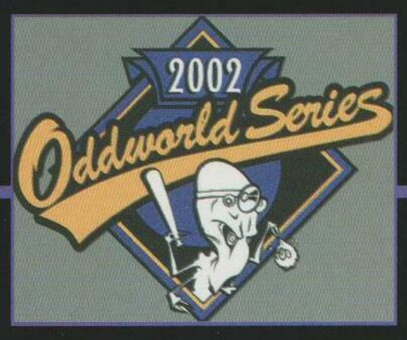
Opposite page, top left: Color bird and chick study by Silvio Aebischer.

Opposite page, top right: Mouth detail study by Farzad Varahramyan

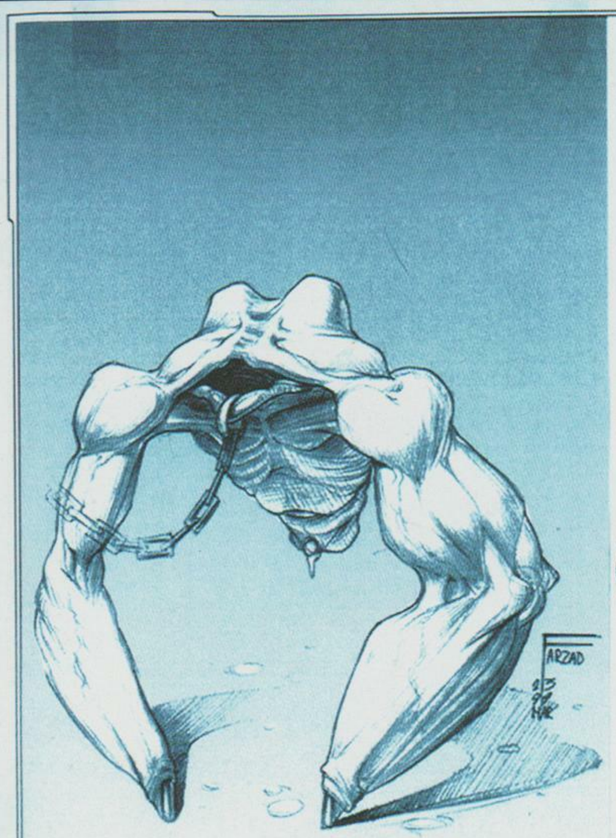
Opposite page, bottom: Sea rex character sketch by Farzad Varahramyan.

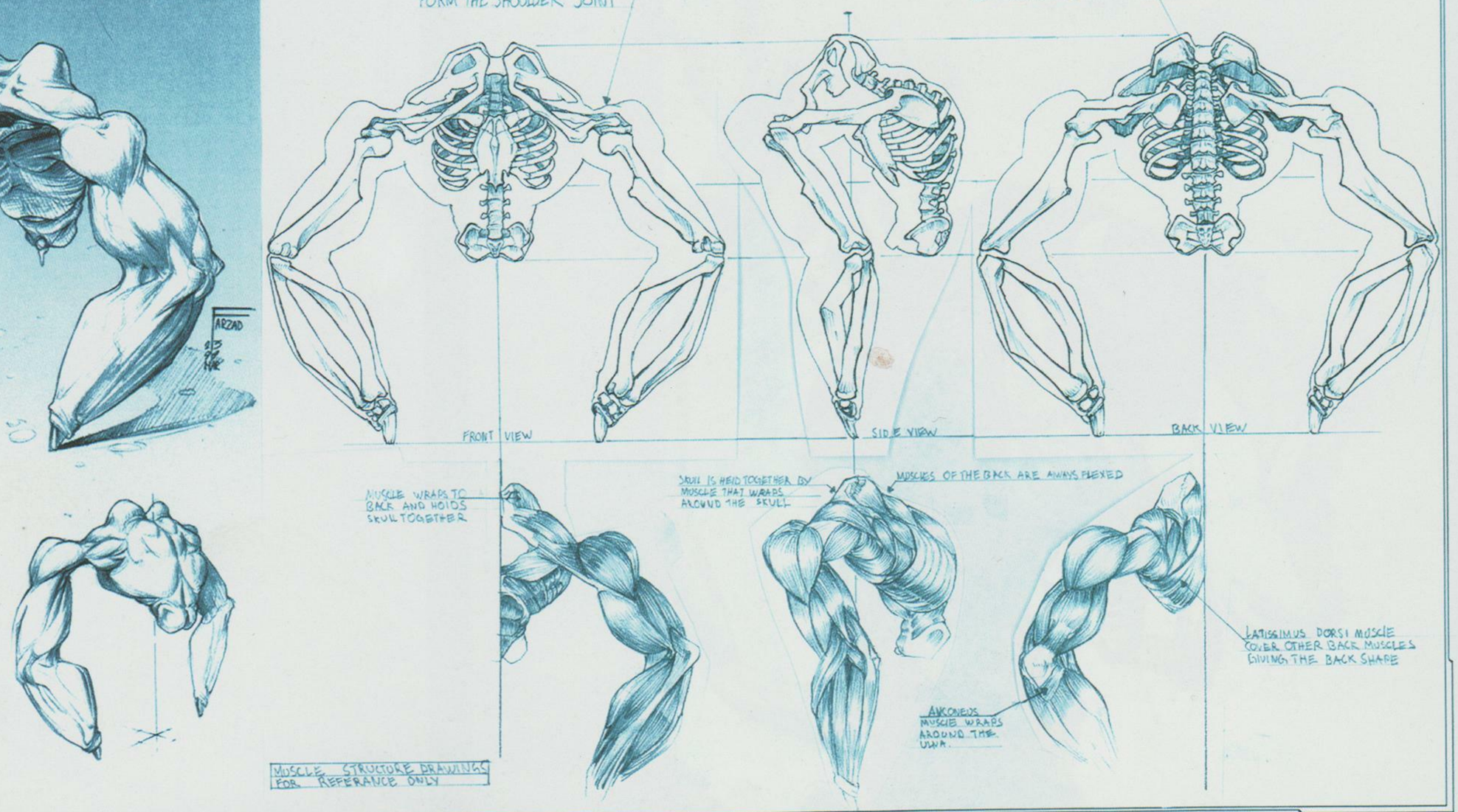
Top, left and right: Meetle studies by Farzad Varahramyan.

Above right: Baby meetle by Robert Brown.



The first annual company picnic T-shirt.





MUNCH

CHARACTER VIEWS

CHARACTER NAME: KINTO SLAVE (CARRIERS) DATE: MAY 26 99

COMMENTS: SKELETON AND MUSCLE STRUCTURE

ODDWORLD INHABITANTS
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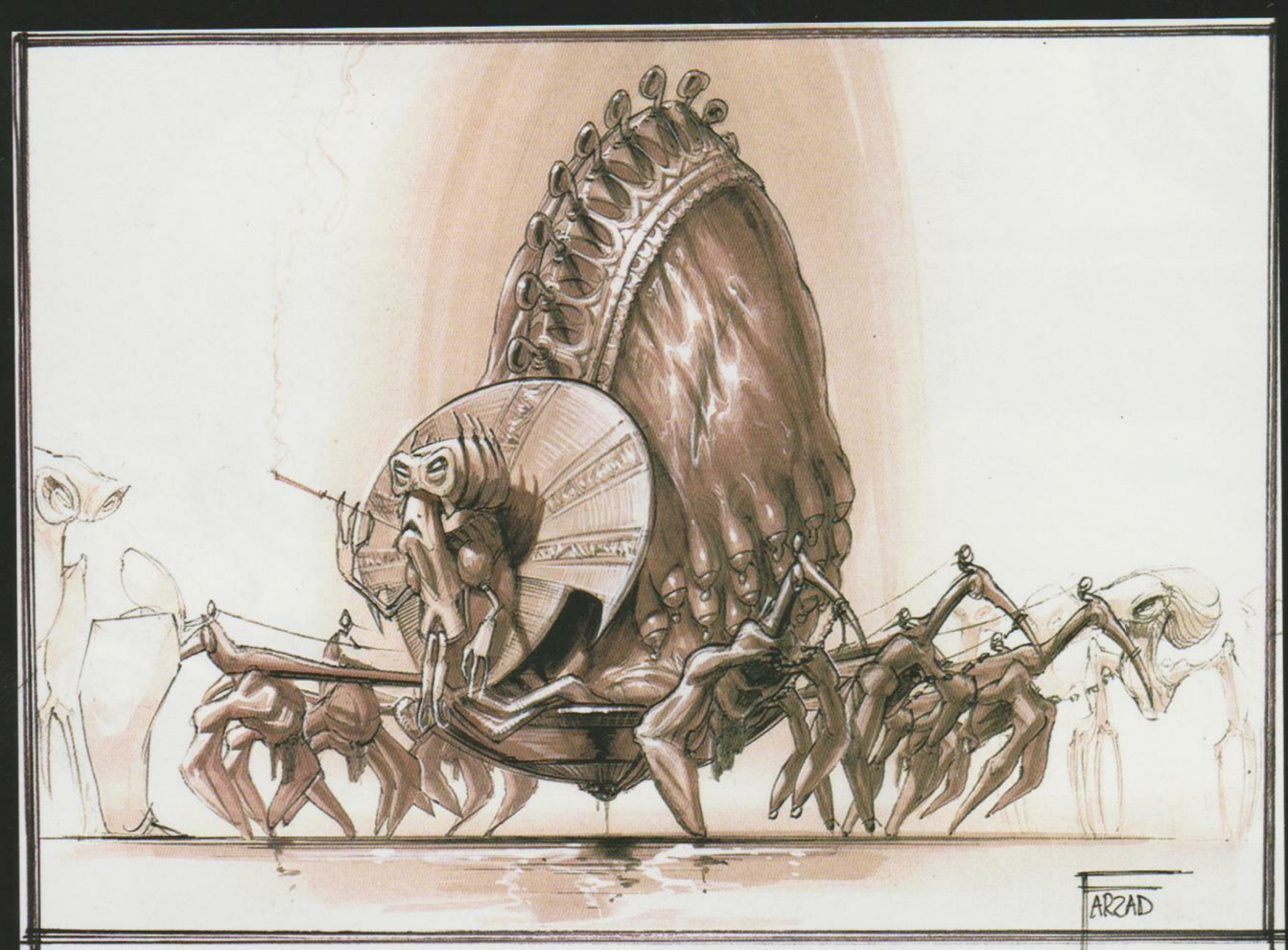
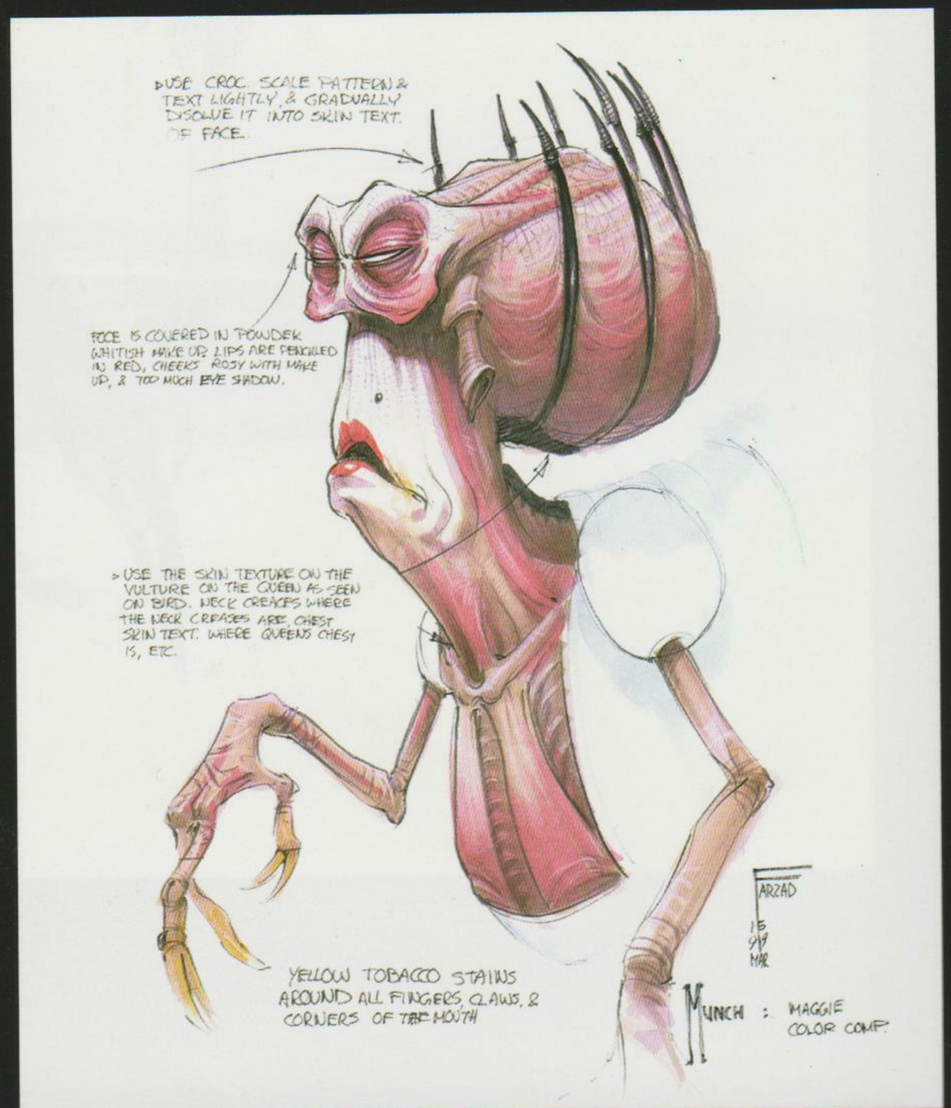


MUNCH: MAGGIE ON HE SEDAN CHAIR FLANKED BY HER PERSONAL GUARD, ABOUT TO DEAL WITH MULLOCK

MAGGIE WITH TWICE AS MANY & BIGGER KINTOS.

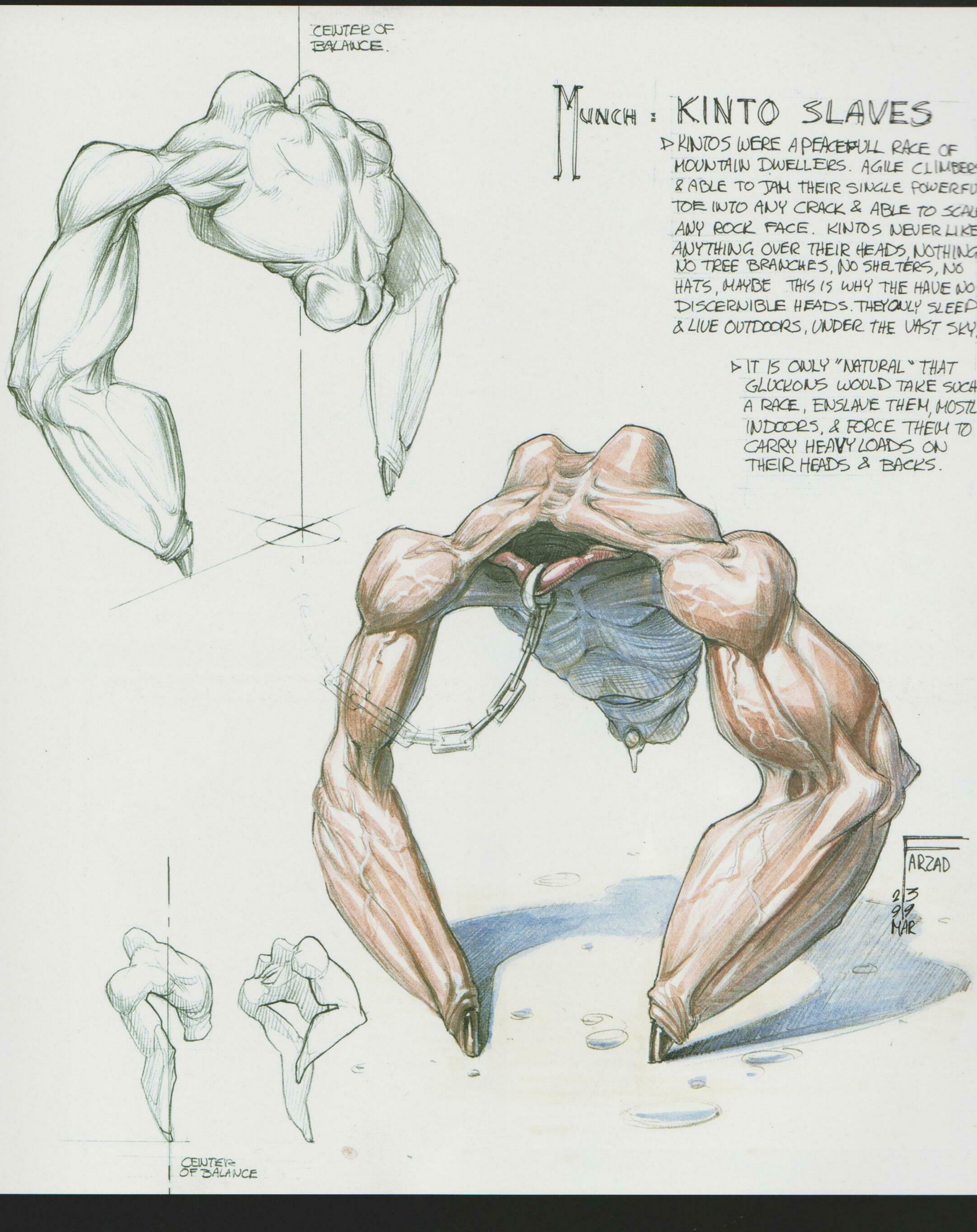


MAGGIE

Maggie, the matriarch of the Glukkon Empire, has grown so decadent that an entire species has evolved to serve as her personal transportation. The overall appearance of Maggie being carried about by her mutated slaves resembles the queens of super-species ants and bees. The design of Maggie's transport is meant to give her the movement and posture of an imposing predatory insect.

KINTO SLAVES

Running with the urban myth that bodybuilders who focus too much on one body part will grossly disproportion it, the Kinto Slaves have developed into creatures that are merely arms and a torso. Literally carrying the rich on their backs, they have become utterly mindless brutes whose sole purpose is physical labor.

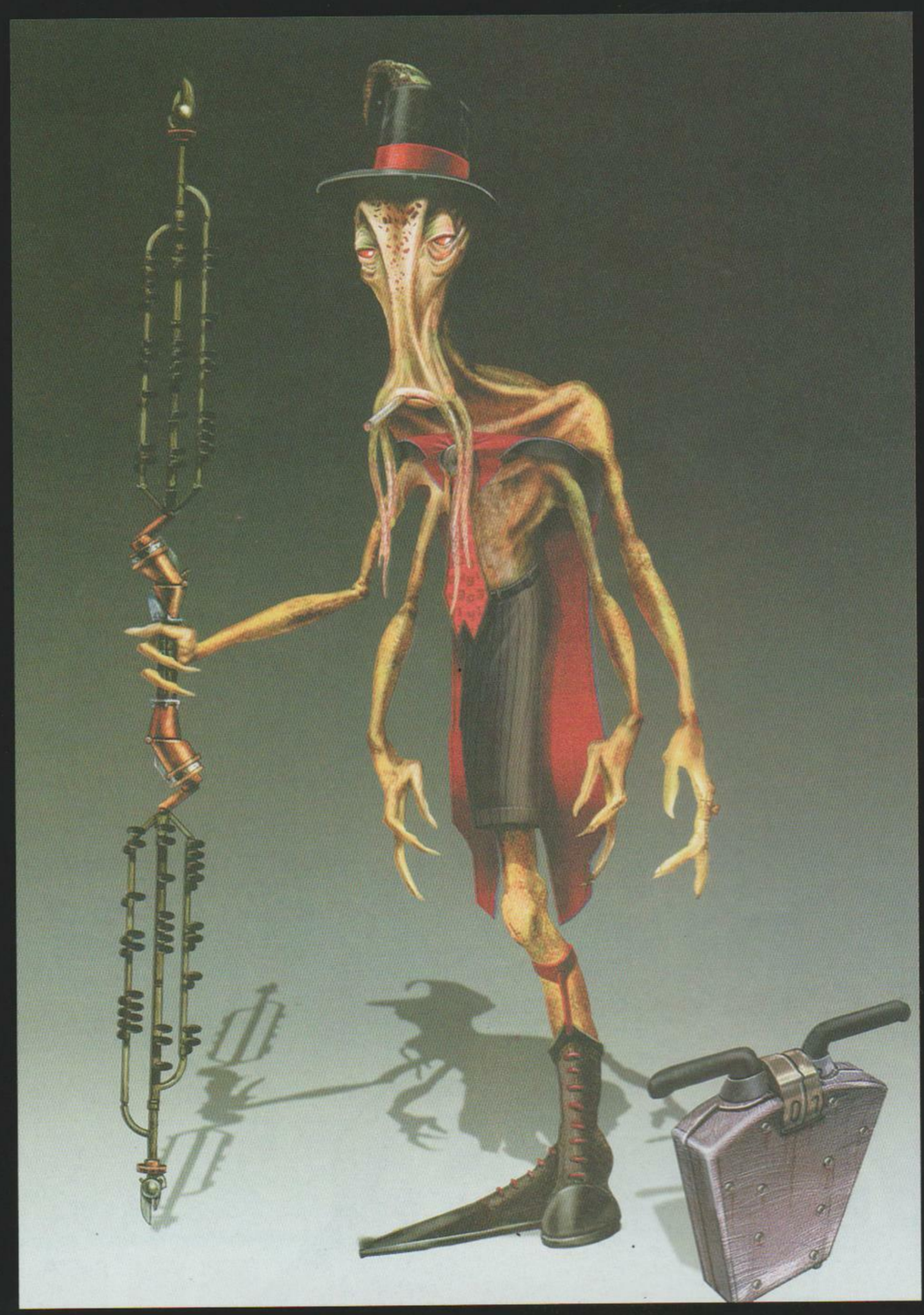


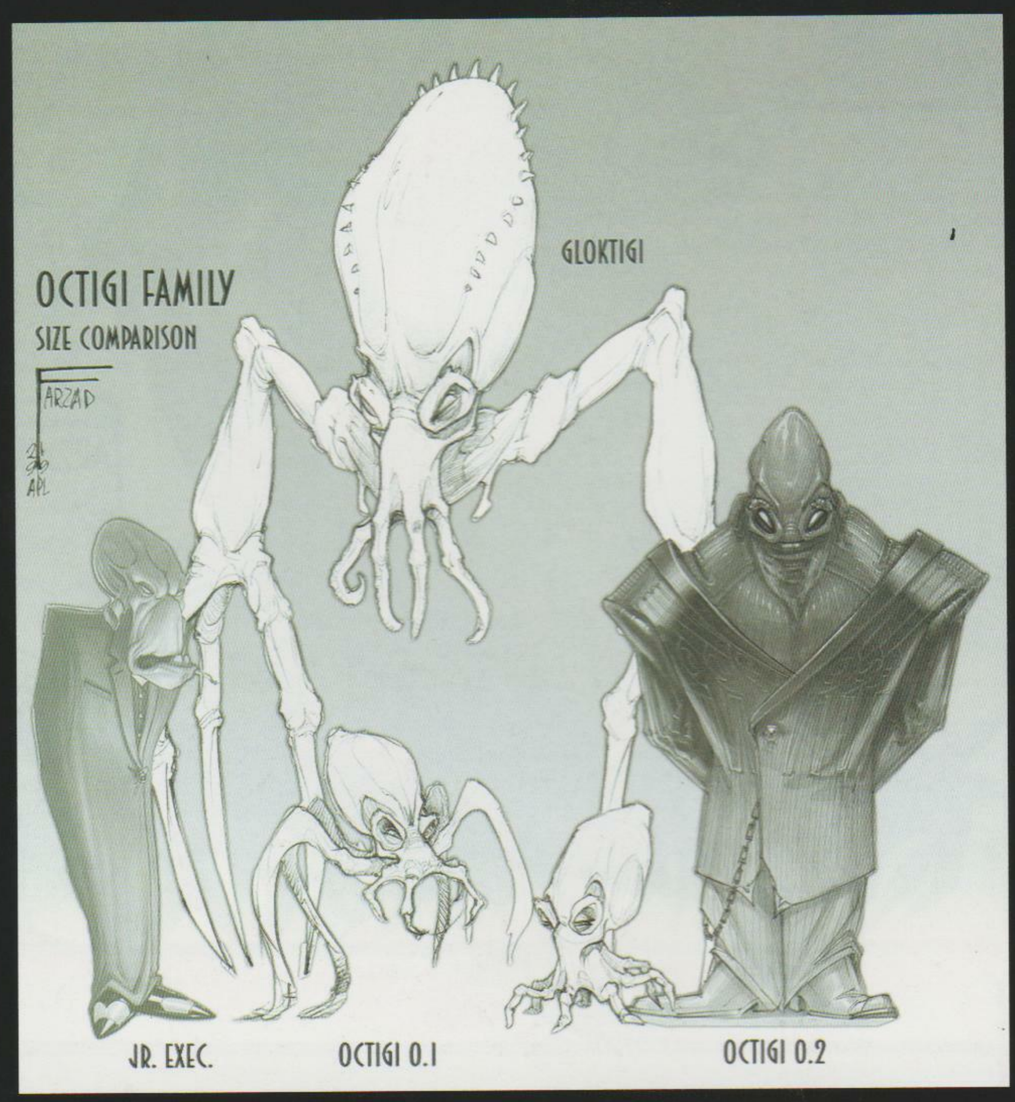
Opposite page, top: Muscle study of Kinto Slaves by Farzad Varahramyan.

Opposite page bottom: Maggie the Glukkon Queen designs by Farzad Varahramyan.

Above: Kinto Slaves concept sketches by Farzad Varahramyan.

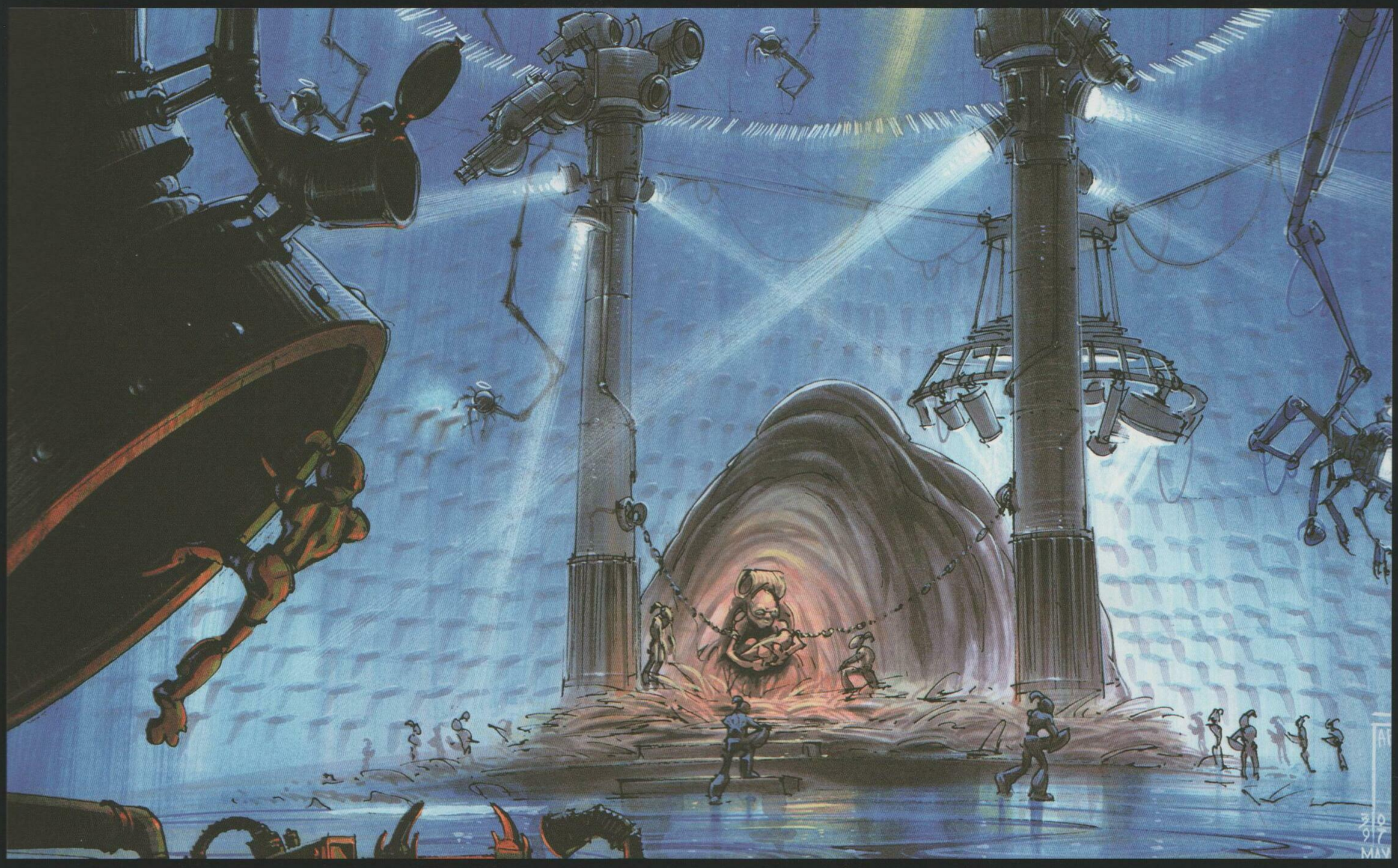
Sherry's harmless clown doll. Really. It has no freakish, mind-controlling power over any of us.

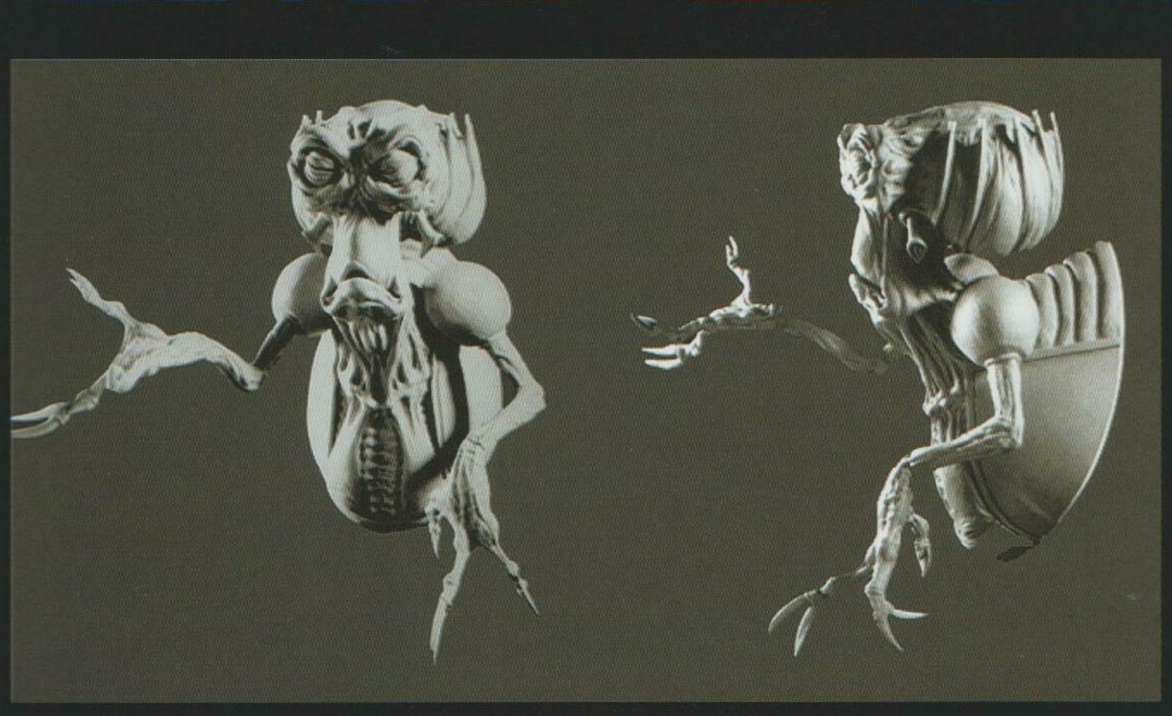




The chronicler is a lawyer/accountant species. With their body not getting much physical exercise, they developed another pair of arms in order to be more efficient at office work, typing, punching numbers, etc. The chronicler was going to have a big lawyer role, but it was cut from the script.

Oktigi are parasitic creatures feeding off of a well-dressed, highly professional host. Since it is not able to survive on its own for long, it must control the mind and body of its host.





Some of the characters on Oddworld come from super species, such as Mudokons, Sligs and Glukkons. We wanted to show the Mudokon Queen captured in a hive and under constant surveillance, having her offspring harvested to be enslaved at the youngest age. We got her to portray a likable earthy grandma quality, whereas the Glukkon queen was much more cold and with a definite mean streak.

Opposite page, top left: Chronicler by Silvio Aebsicher.

Opposite page, top right: Queen by Farzad Varahramyan.

Opposite page, bottom (series): Oktigi concept sketches by Farzad Varahramyan.

Top: Sam's Lair sketch by Farzad Varahramyan, color by Raymond Swanland.

Center: Maggie and Sam models by Farzad Varahramyan.

Above: Labor Eggs logo design by Gautam Babbar.

This graphic was the only visual of Sam that appeared in Munch's Oddysee.

ODDWORLD Munch's Oddysee®

AWARDS

Industry & Print Media

OUTSTANDING ACHIEVEMENT IN ANIMATION, Academy of Interactive Arts & Sciences, 2002

EDITORS' CHOICE, BEST XBOX GAME OF THE YEAR, Electronic Gaming Monthly, Apr. 2002

NO.3, READERS' CHOICE, BEST XBOX GAME OF THE YEAR, Electronic Gaming Monthly, Apr. 2002

NO.3, READERS' CHOICE, ADVENTURE GAME OF THE YEAR, Electronic Gaming Monthly, Apr. 2002

SILVER EDITORS' CHOICE AWARD, Electronic Gaming Monthly, Jan. 2002

BEST XBOX ACTION GAME OF 2001, Game Revolution, Jan. 2002

RUNNER-UP, READERS' CHOICE, BEST ADVENTURE GAME OF 2001, Xbox.IGN, 2002

NOMINEE, EXCELLENCE IN GAME DESIGN, Game Developers Choice Awards, 2002

NOMINEE, ORIGINAL GAME CHARACTER OF THE YEAR (MUNCH), Game Developers Choice Awards, 2002

NOMINEE, EXCELLENCE IN VISUAL ARTS, Game Developers Choice Awards, 2002

NOMINEE, INNOVATION IN CONSOLE GAMING, Academy of Interactive Arts & Sciences, 2002

NOMINEE, OUTSTANDING ACHIEVEMENT IN ART DIRECTION, Academy of Interactive Arts & Sciences, 2002

NOMINEE, INNOVATION IN CONSOLE GAMING, Academy of Interactive Arts & Sciences, 2002

NOMINEE, READERS' CHOICE, XBOX GAME OF THE YEAR, Xbox.IGN, 2002

NOMINEE, READERS' CHOICE, BEST XBOX STORY OF 2001, Xbox.IGN, 2002

NOMINEE, READERS' CHOICE, BEST XBOX GRAPHICS OF 2001, Xbox.IGN, 2002

NOMINEE, READERS' CHOICE, BEST XBOX SOUND OF 2001, Xbox.IGN, 2002

SOCIETY OF ILLUSTRATORS 45TH ANNUAL EXHIBITION, INSTITUTIONAL - 2003

SPECTRUM INTERNATIONAL COMPETITION FOR FANTASTIC ART - 2000, 2001, 2002, 2003

BEST CONSOLE ADVENTURE GAME - E3 2001, All Games Network, June 2001

COPPER WINNER - DIRECTING IN ANIMATION, AXIEM Awards 2002

COPPER WINNER - VIDEO/ENTERTAINMENT CATEGORY, AXIEM Awards 2002

COPPER WINNER - ANIMATION/AUDIO MIXING CATEGORY, AXIEM Awards 2002

COPPER WINNER - ANIMATION, MUSIC VIDEO "USE YUR IMAGINATION", AXIEM Awards 2002

COPPER WINNER - VIDEO, MUSIC VIDEO "USE YUR IMAGINATION", AXIEM Awards 2002

SILVER FINALIST - TELEVISION/STATION ID "G4 NETWORK ID - LIFT", AXIEM Awards 2002

FINALIST, SHORT FILM: ANIMATED, New York Festival, 2002

FINALIST, BEST DIRECTION, New York Festivals, 2002

FINALIST, BEST ORIGINAL MUSIC/LYRICS, New York Festivals, 2002

GOLD WORLD MEDAL, BEST COMPUTER-GENERATED IMAGES, New York Festivals, 2002

GOLD WORLD MEDAL, INTRO: EDUCATIONAL PRODUCTION, New York Festivals, 2002

GOLD WORLD MEDAL, BEST SOUNDTRACK/AUDIO MIX, New York Festivals

GOLD WORLD MEDAL, BEST COMPUTER-GENERATED IMAGES, New York Festivals, 20

SILVER WORLD MEDAL, BEST SOUNDTRACK/AUDIO MIX, New York Festivals

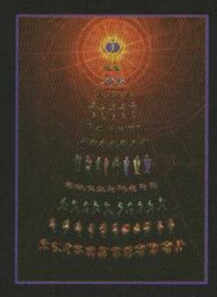
FINALIST - BEST EDITING, New York Festivals, 2003

FINALIST - BEST DIRECTION, New York Festivals, 2003

NO. 1, BEST CHARACTERS, PLAY, Feb. 2002

XBOX ELITE AWARD FOR EXCELLENCE, OXM Jan. 2002

December 1999
12 days of Oddworld card.

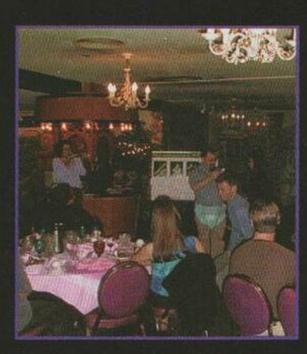


October 17, 2000
Oddworld signs deal with Microsoft to be a launch title for the new Xbox console.

January 2001
Munch and the Xbox are presented to CES by Bill Gates.

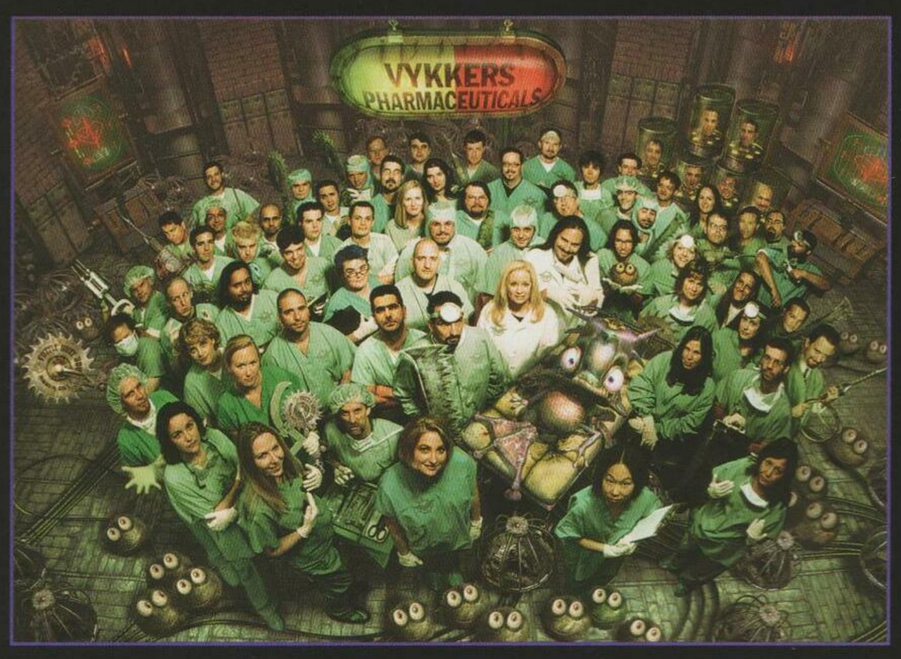
April 2001
A meaner Abe appears on the cover of Next Gen. Sherry tells the studio that she wants no more images of the mean Abe.

Summer 2001
European press tours Oddworld studio.



November 9, 2001
Wrap party for Munch's Oddysee in the Wine Cellar of the historic Madonna Inn, then a short shuttle ride to "cosmically bowl the night away!"

Oddworld Inhabitants
in the Munch's Oddysee team photo.

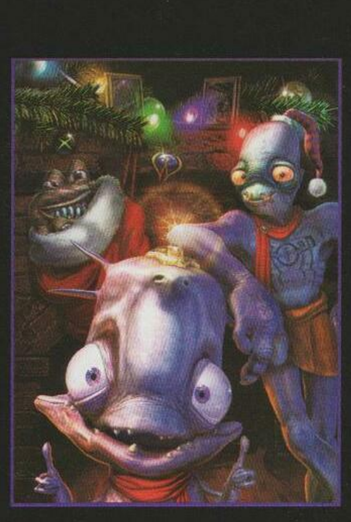


March 2002
Munch and the Xbox debut in Europe and Australia.

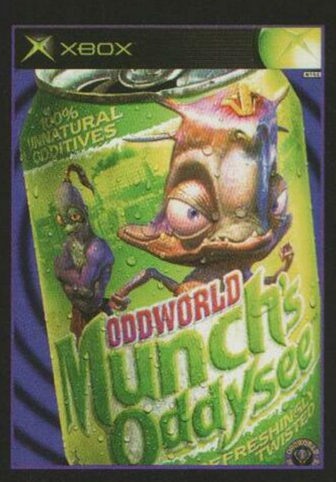
February 2002
Munch wins "Best Animation" at AIAS awards.

Spring 2002
Abe and Munch appear in an European music video called "Use Yur Imagination".

December 2001
Abe and Munch holiday card.

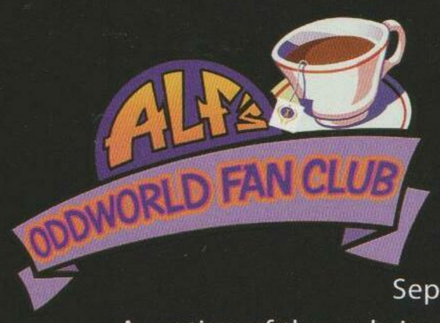


November 15, 2001
Launch of the Xbox and Munch's Oddysee in the U.S.



May 2001
Munch's Oddysee is featured in the Microsoft booth at E3 and receives numerous awards.

September 2000
A section of the website is developed especially for fans called Alf's Rehab & Tea.



December 2000
Holiday card features the cast of Munch's Oddysee.

Chapter Seven

STRANGER

Sometimes a fracture is so bad that the bone actually has to be broken again before it can be set. Munch was an admittedly painful experience. As a result, the backbone of what all previous Oddworld games had been was shattered apart and rebuilt from the ground up. Out of that chaos came Stranger, and a new structure for Oddworld stories and characters, but with the same grit and bittersweet circumstances that have been Oddworld's signature from the very beginning.

2004

STRANGER

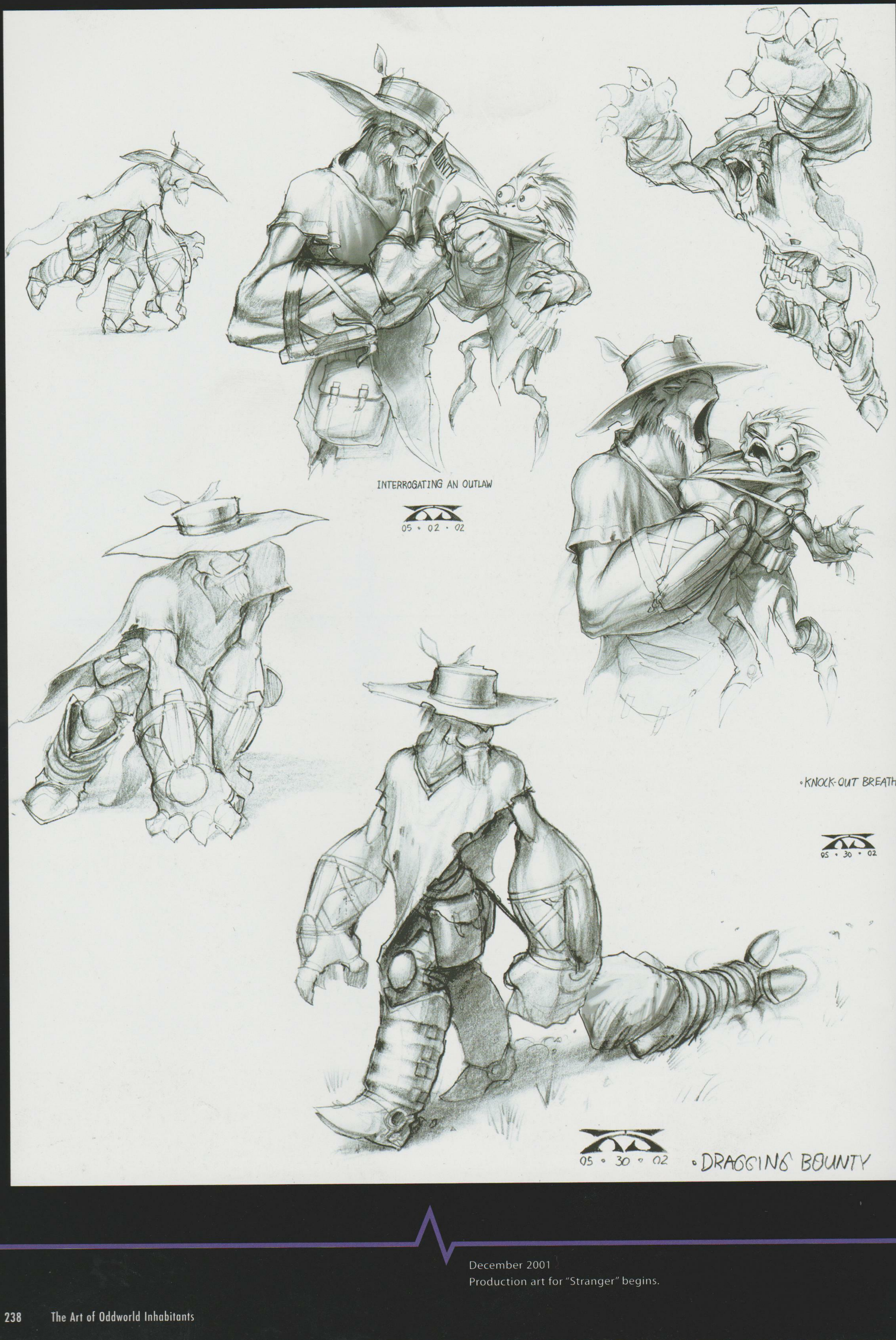
THE BONES

Some say he's from the river. Others say he's from the mountains. He dresses like he's got something to hide. But the fact is, no one knows where this loner came from, which is why we call him Stranger. But when big game goes bad, he's the dude to call. Conveniently anonymous, this mysterious bounty hunter will bag any bounty for a price. With a wrist-mounted, double-barrel crossbow and a pack full of live ammo, this Stranger is a force to be reckoned with.

Oddworld's first two main characters, Abe and Munch, were scrawny weaklings that fought the oppressive powers-that-be through their innocence and the strength of their wills to do the right thing. Oddworld's third hero would be as reluctant as his predecessors, but the time had come to bring brute force into the equation. The approach to Stranger's design was to create a character with traits that were very much opposite to those of Abe and Munch by making him physically powerful, but emotionally bitter and distant. He would be a character of strength and action that would discover his ability to care rather than the other way around.

Oddworld Stranger will make its debut to the world in Spring 2005. Here's a look at the character of Stranger plus the CG opening movie.

Opposite page: Color illustration of Stranger by Raymond Swanland.
Above: Wanted poster graphic by Raymond Swanland.
Below: Color comp by Gautam Babbar.



INTERROGATING AN OUTLAW

05 • 02 • 02

• KNOCK-OUT BREATH

05 • 30 • 02

05 • 30 • 02 • DRAGGING BOUNTY

December 2001
Production art for "Stranger" begins.

From his broad, sun-bleached hat to his tattered boots, Stranger displays the hallmarks of his nomadic life. Layer upon layer of clothes and equipment are designed to give a sense of time passed, as if he has accumulated a little something from everywhere he's been. Also, the many layers are a buffer from the outside world, disguising the primal, beast-like nature that Stranger reserves for times of action. Beyond his imposing size, his ragged appearance defines him as a rugged outsider and causes all those that would cross his path to keep their distance. Yet, above all, Stranger is a character with a broad, but unknown history, that emotes an alluring sense of mystery.

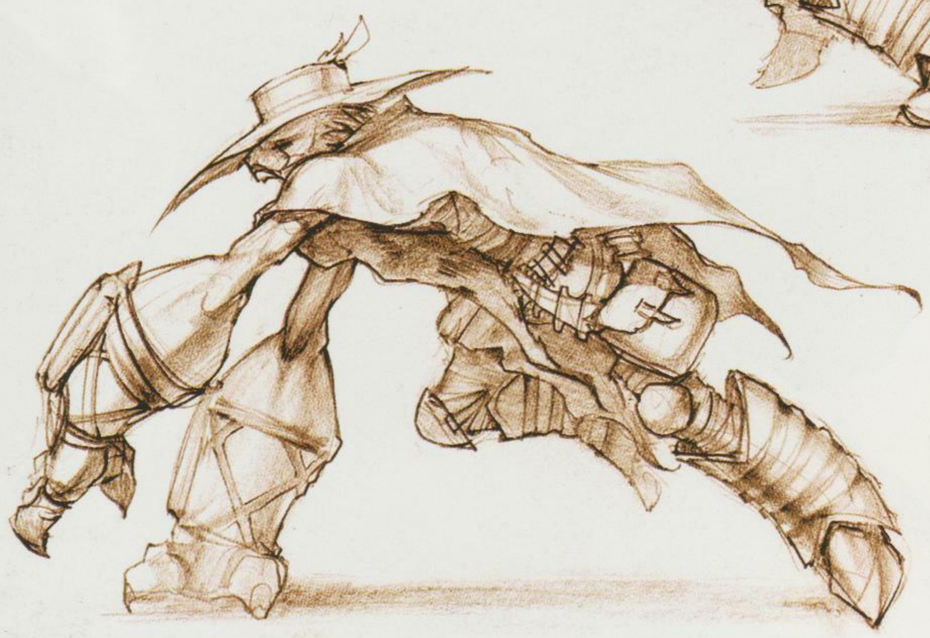
This spread: All concept sketches of the Stranger by Raymond Swanland.

① - WALKING
② - RUNNING
③ - CHARGING

05 • 07 • 02

①

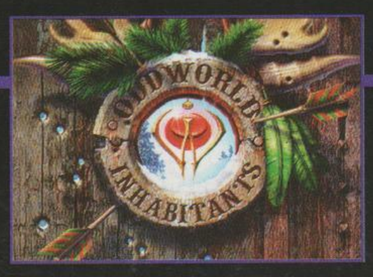
②



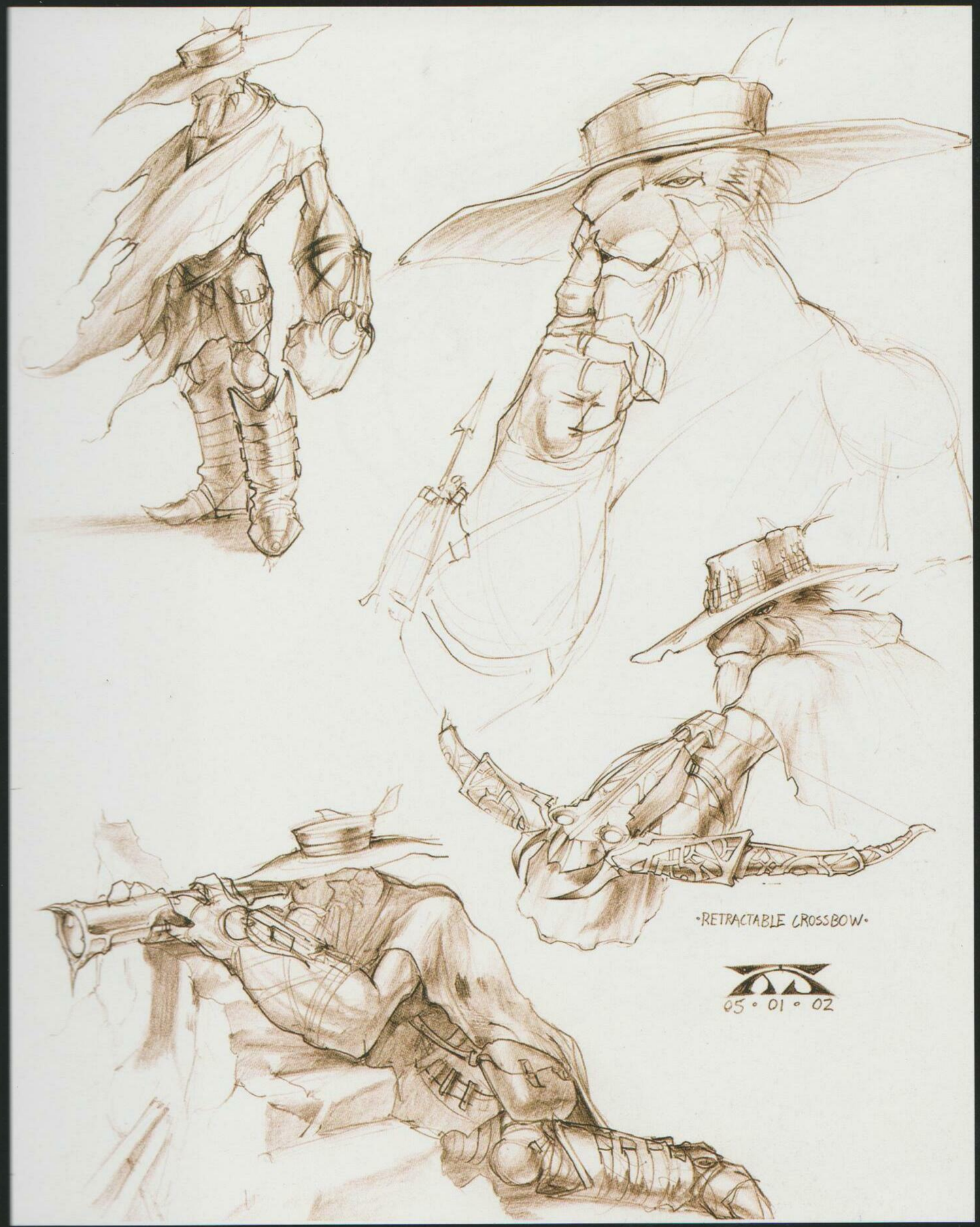
③

Over his innumerable years as a bounty hunter, Stranger has acquired many skills and devices that aid in the pursuit of his prey. As a lone hunter, he must maintain the ability to adapt to every new environment, opponent and situation. Thus, Stranger's greatest asset is his cunning and wit. Though the secrets he carries cause him to keep his interaction with others to a minimum, his well-honed cool exterior helps in the fine art of intimidation. When it comes to acquiring information or building his reputation, he takes full advantage of his ability to inspire quiet fear in those around him. However, when a situation calls for it, Stranger's feral strength can be brought to bear on anyone foolish enough to assume he's bluffing.

This spread: All concept sketches of the Stranger by Raymond Swanland.



December 2002
Company holiday card hints of a Western-inspired game.



Oddworld COO Maurice Konkle discusses the demand for artists in the gaming industry with students at UC Berkeley.

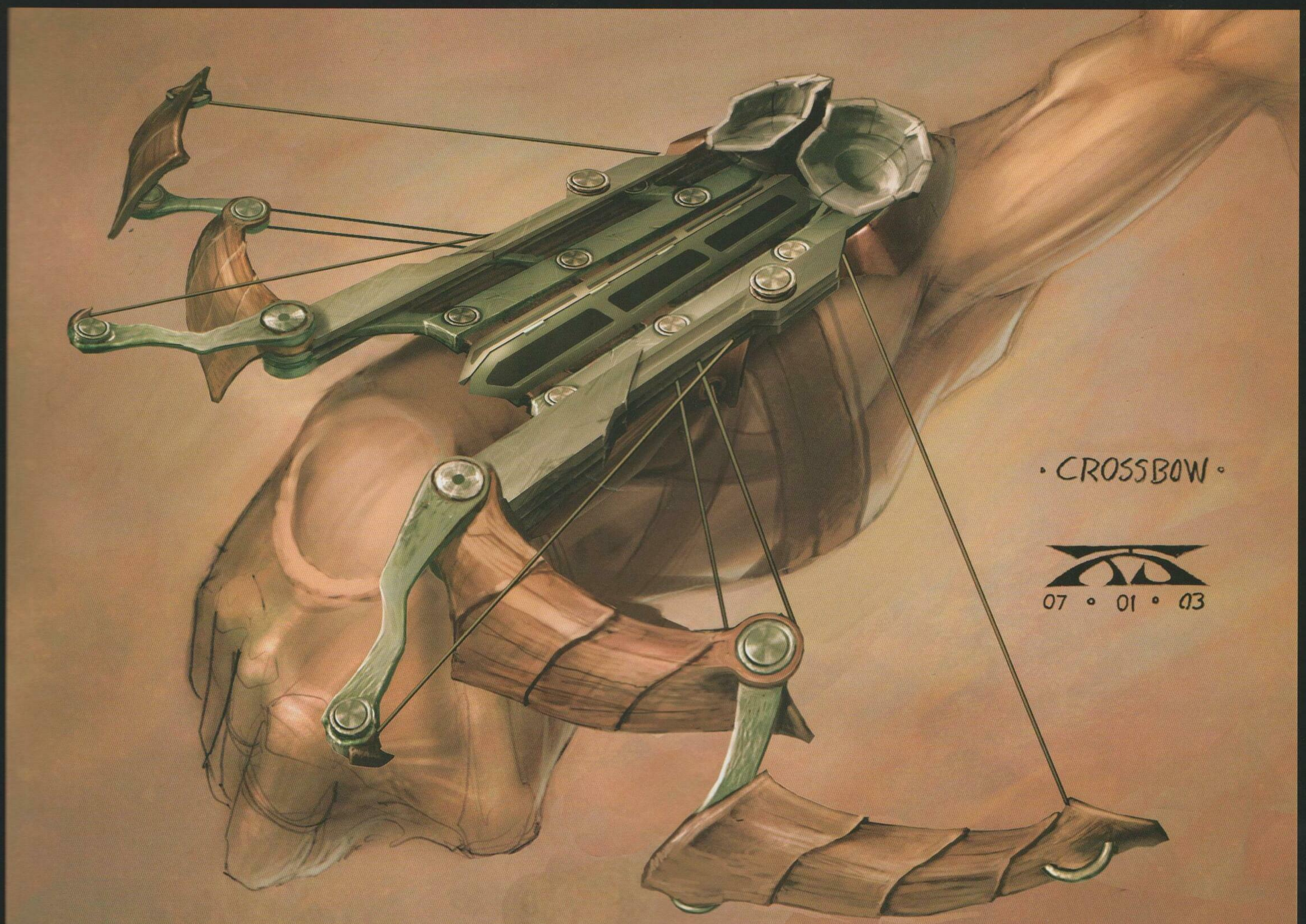
Stranger belongs to a long line of prototypical outcast heroes from the leaderless Samurai Ronin all the way to Clint Eastwood's "Man With No Name". The wandering warrior is a social outsider that lives by his own sense of justice and morality, providing an isolated perspective for the cultures he passes through. Whether true to life or fictional, an outsider's point of view can often be the catalyst for change. The presence of a lone hunter challenges obvious lies and complacency by making them all the more obvious in contrast to indifferent free will. As Oddworld is a twisted reflection of our world, there is rampant oppression that is put to the test by the arrival of a Stranger on the Oddworld frontier. The very nature of a wandering warrior denotes that they have no home. But, of course, they came from somewhere. For the most part, Stranger's appearance is defined by his lifestyle and surroundings, but artistic elements, like the symbolic designs on his poncho, are faded signs of his origins.

This spread: Concept sketch and color image by Raymond Swanland.

Opposite page: This was the first image of Stranger to be released to the public on July 8, 2004.

• CROSSBOW •

10 • 28 • 02



CROSSBOW

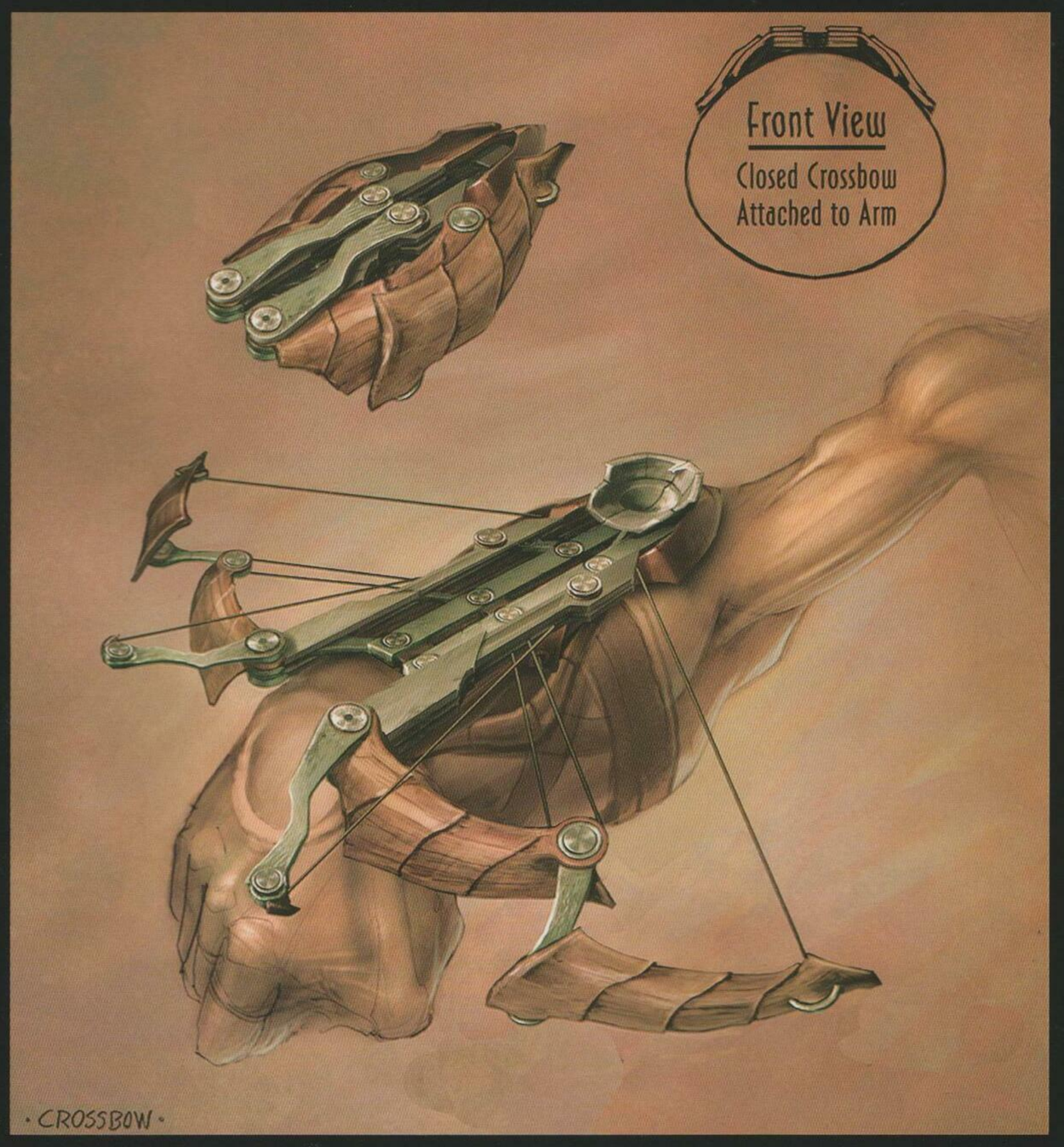
On the frontier of the Old West, gunslingers were defined by their six-guns. From thieves to lawmen, weapons were customized and decorated by their owners to reflect their unique approach to the pursuit of crime or justice. A particular weapon of choice was, more often than not, associated with a famous name and the two became inseparable in the eyes of history.

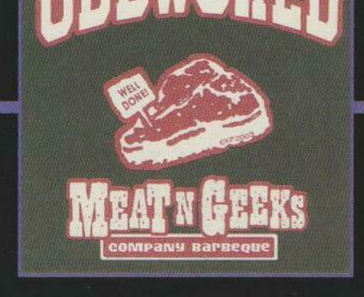
Stranger's crossbow is a reflection of his own personality traits as a lone hunter. It's cleverly engineered to be concealable, but also robust enough to handle just about any type of ammunition. Lightweight construction from composite materials makes for tremendous durability and lightning agility in a fight. Ultimately, the primary reason for choosing a crossbow is the silence in firing, which allows for the utmost stealth.

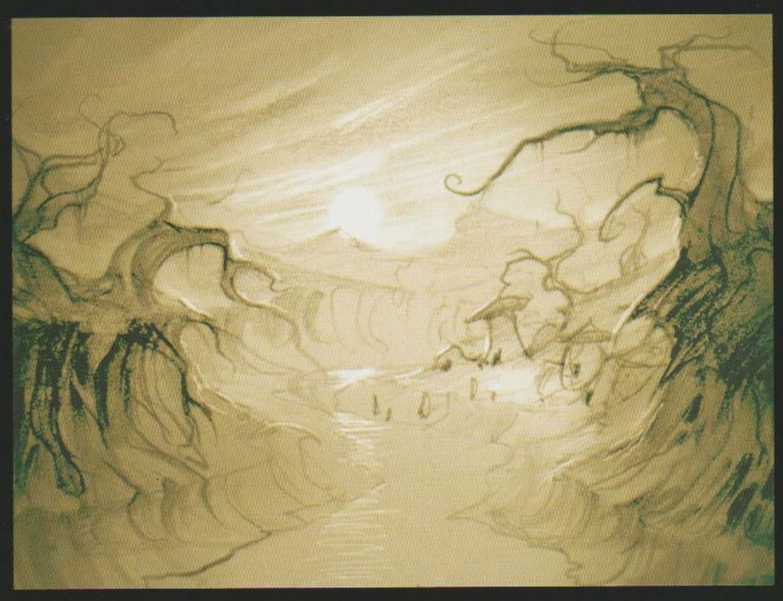
The mechanical intricacy and graceful forms of the crossbow are refined with samurai-like efficiency of design. Stranger's respect for the artistry of his weapon is a sign of his cultural heritage that has all but disappeared.

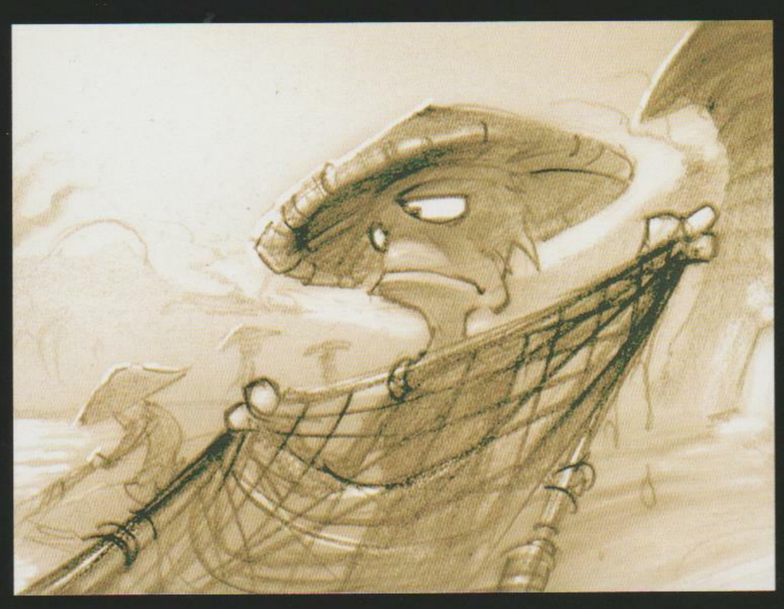
These crossbow iterations were altered by the real-time artist for the crossbow used in gameplay.

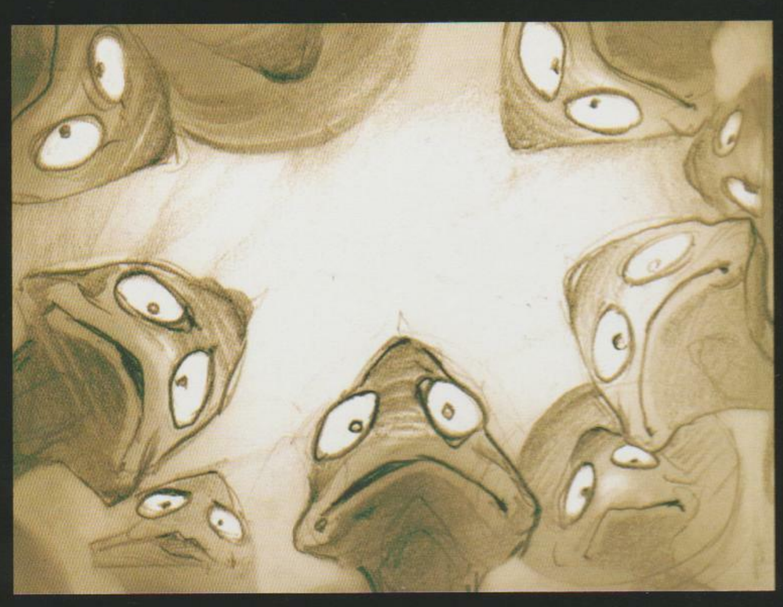
This spread: Color concept sketches by Raymond Swanland.
Below: T-shirt graphic by Kristin Inman.

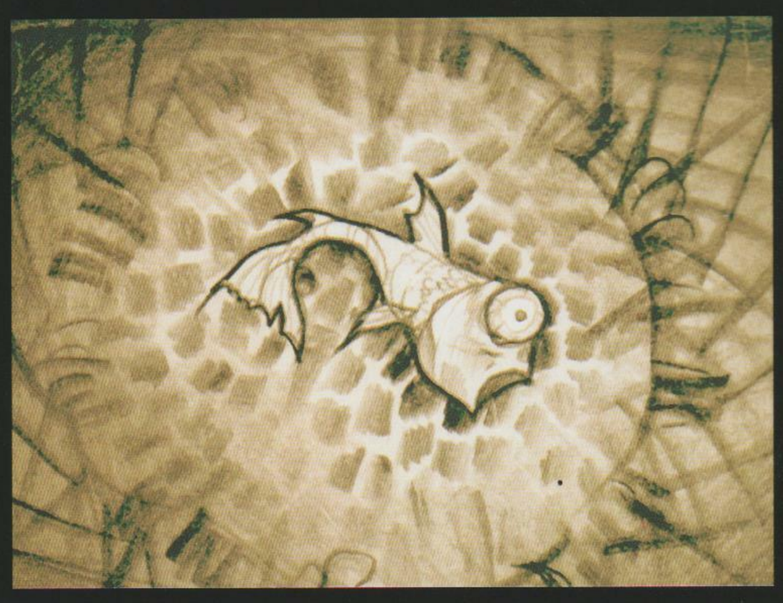












The Opening CG movie has already won numerous awards for its computer graphics, animation and sound design.

THE OPENING MOVIE

Stranger's character being defined as a dynamic anti-hero was a dramatic departure from previous Oddworld heroes. This was the catalyst for a new approach to the way the story is told with computer graphics. While the first three stories were told greatly through dramatic narration and dialogue, Stranger's tale would reflect his character by being light on talk and heavy on kinetic action. The abstract subtlety that was previously communicated through poetic narration would be made up for with added layers of life in the characters, sets and matte paintings.

Interactive elements like plants, insects, leaves and dust would add layers of richness to the images that would allow them to speak more clearly for themselves. Peaceful natives have had their villages destroyed and have since been denied access to the river that was their birthright.

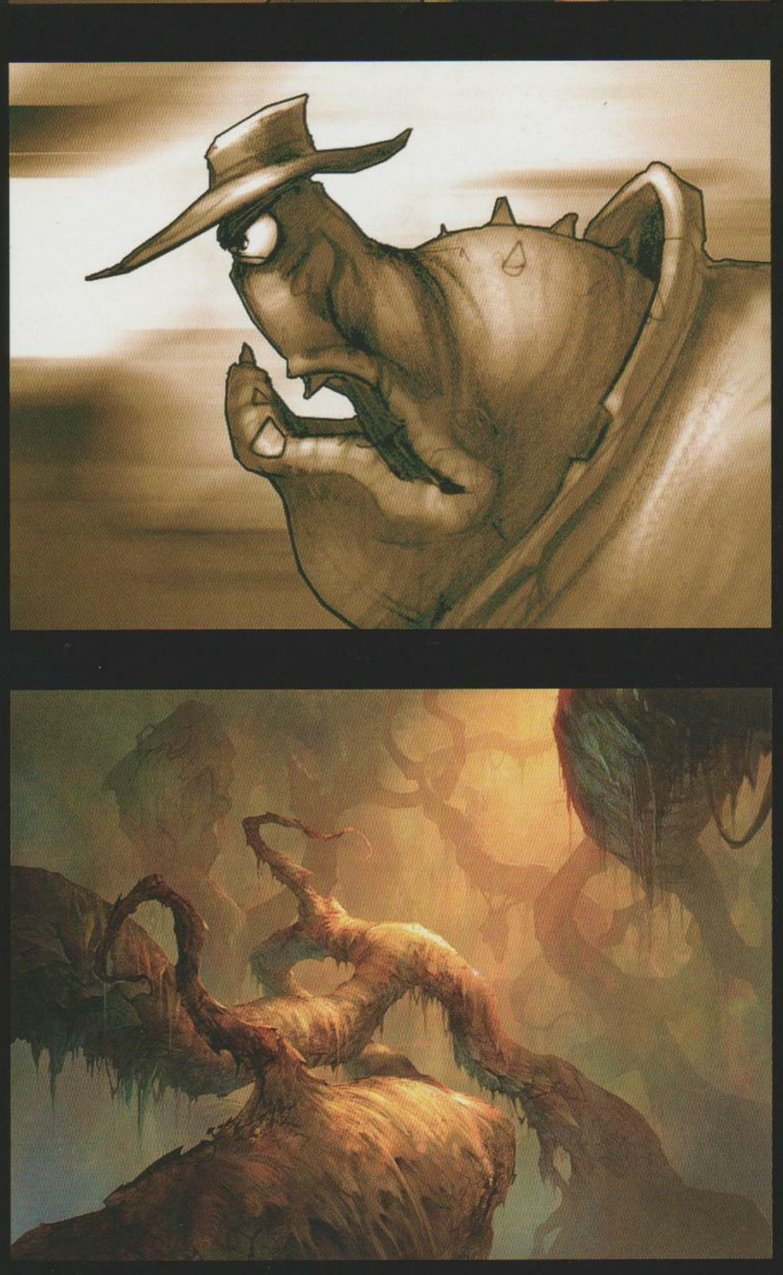
This spread: Opening CG movie storyboards by Raymond Swanland.

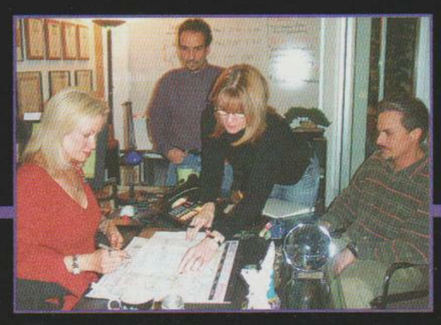
December 2003
Holiday card reveals some
of the new characters.

The subtlety and depth of Stranger's story is expanded by the introduction of characters that are far more neutral in their subtext than in the stories that came before. In the previous Oddworld tales, characters were often defined by their affiliation with the oppressive industrial forces or the abused native ones. Characters such as the mischievous Outlaws go beyond these classifications to represent elements that truly just look out for themselves. This self-centered objectivity represents the nature of a frontier and adds a new perspective to the storytelling.

Peaceful natives have had their villages destroyed and have since been denied access to the river that was their birthright.

Above: Opening CG movie storyboards by Raymond Swanland.
Opposite page: Color matte painting by Raymond Swanland.

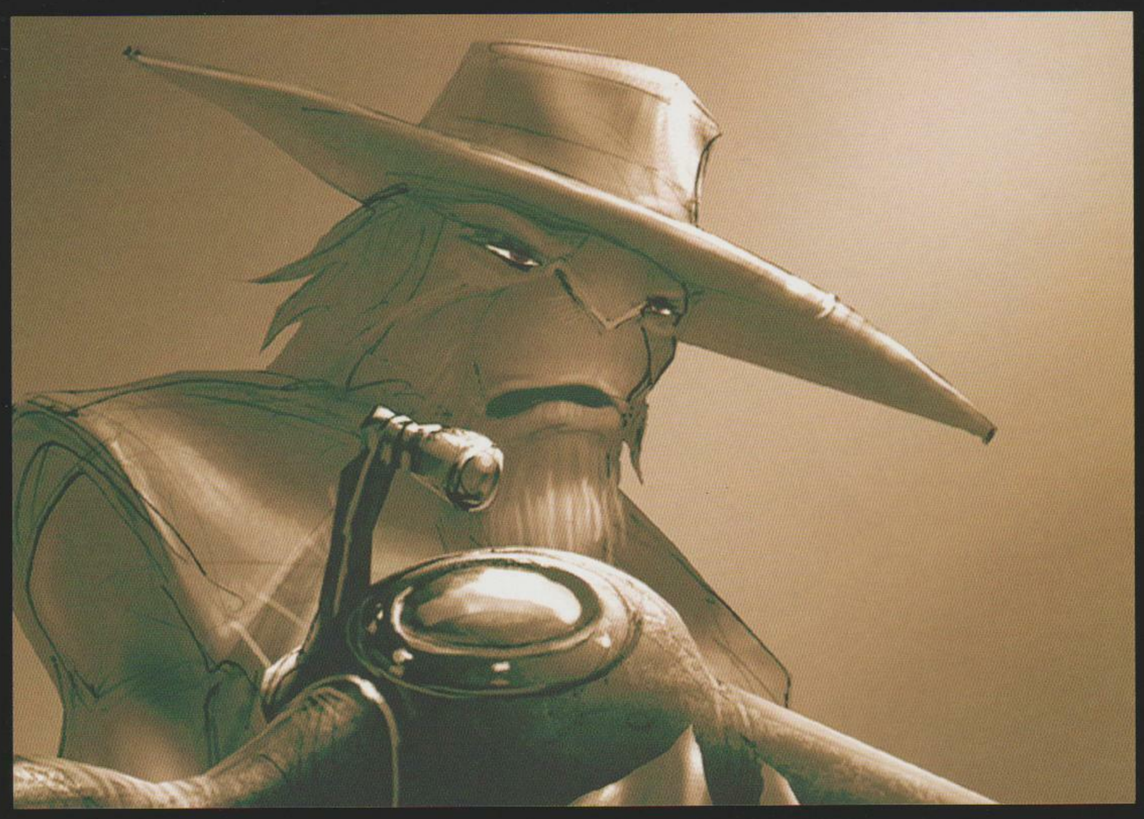


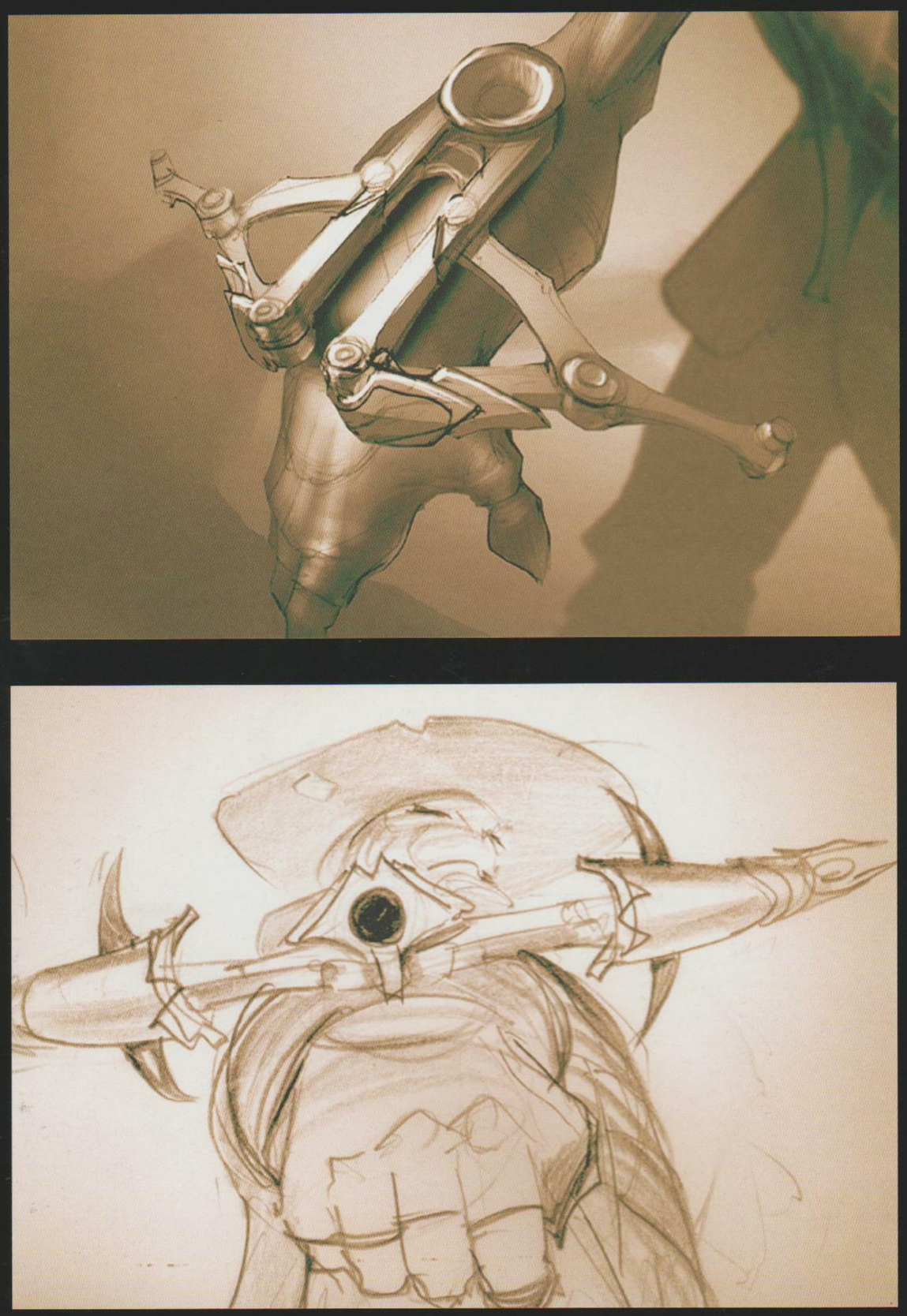


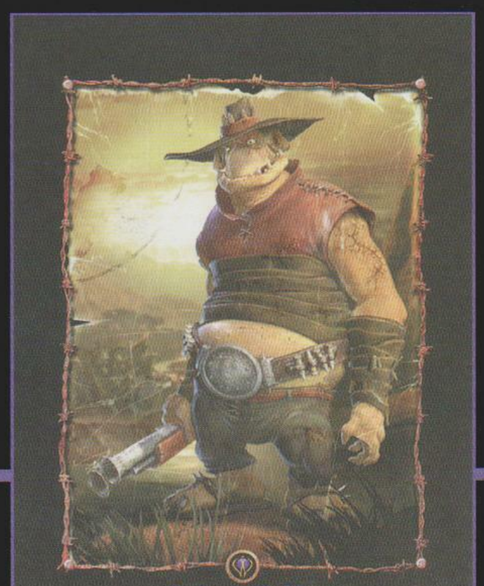
December 19, 2003
Lorne and Sherry reclaim 100% ownership of Oddworld Inhabitants.

Oddworld has a history of designing and stylizing the environments to be characters in the story. More than ever, we wanted the settings to speak the subtext of the story. The arid landscapes are washed in a dusty amber glow, with gnarled roots that are twisted into arthritic forms and covered with thorny blades of grass. The environment is dying of thirst, and characters move through every part of it with their own conflicts. Particularly with the opening movie, the settings are designed to emulate familiar anatomy such as hands and arms that seem to close in on the characters as their chase intensifies. So much of the story is told with tiny details that don't scream at the audience, but whisper subliminally the mood of the world.

Above: The Outlaw pursues the Stranger.
Opposite page (series): CG storyboards for opening movie sequence by Raymond Swanland.
Opposite page, bottom: Matte painting by Raymond Swanland.





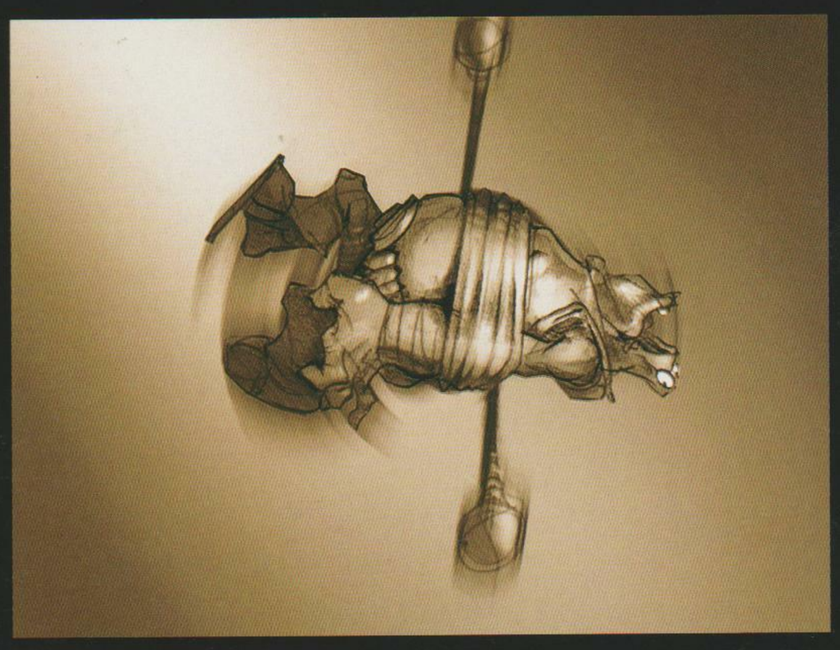


March 2004
Outlaw trading cards given away at GDC.

Stranger draws his prey deeper into the wilderness, the dark fringes with which he is familiar. The tangled roots nearly block out the daylight and reflect imminent and inescapable doom for the Outlaw. All the elements of character and environment play equally important roles in the storytelling and tone, especially as the main character is being introduced. The fact that Stranger is comfortable in this dark and unwelcoming place where even Outlaws fear to wander is meant to emphasize just how tough, but also how ostracized from society he has become.

This spread: CG storyboards of opening movie sequence by Raymond Swanland.

May 2004
Oddworld signs with EA
to publish Oddworld Stranger.



Coming into the production of the linear movie elements of Stranger with a computer graphics team of only a few members was a great opportunity to create a very tight-knit synergy, but also meant very little backup for each task. A great deal of responsibility was on each artist's shoulders to innovate on new techniques while remaining efficient. Such a collaborative setting allowed for a very cohesive vision that all started with our excitement over our fresh new protagonist. With the character falling into place, the intention of the storytelling fell into place as well. It became extremely clear to all that we needed action to go along with an action hero. The clarity of vision allowed the translation from concept, to storyboard, to finished animation to be smooth and ultimately true to our emotional instincts.

As the production approached its conclusion, the CG team got smaller, but even more productive. The old processes and pipeline had been thrown out and a new system based more on independence had organically emerged. The weight of responsibility forced each member of the team to learn at a much faster rate than ever before. This sometimes painful growth brought with it a new confidence in the team's abilities to self-discipline and innovate at every opportunity. Though relief comes with finishing this stage of the story, it is outweighed by the excitement welling up at the thought of using these new tools in realizing even greater Oddworld stories that are yet to come.

This spread: The Stranger captures Outlaw Blisterz Booty by using his "live ammo" Fuzzles and Bolamites. CG opening movie sequence storyboards by Raymond Swanland.

Production Designer Raymond Swanland has contributed to all four Oddworld games. He is responsible for designing the Stranger.

ODDWORLD INHABITANTS

Sherry McKenna - CEO, Co-Founder

Lorne Lanning, President/Creative Director/Co-Founder

We would like to extend our most sincere thanks to the Inhabitants who have, over the years, generously dedicated their talents to the Oddworld Universe.

Tiffiny Aasen
Silvio Aebischer
Jose Aello Jr.
Mark Ahlin
Sunny Aines
Matt Aldridge
Casey Alexander
Shawnalee Anderton
Eric Antanavich
Ava Arsaga
Kev Ashley
Gautam Babbar
Andrew Bennett
Marquise Bent
Charles Bloom
Jonathan Blow
Robert Brewer
Courtney Bridges
Michael Bross
Jeff Brown
Robert Brown
Nick Burger
John Burk
Katie Canada
Drew Card
Christophe Chaverou
John Clayton
John Cooke
Jennie Davis
Michelle Davis
Steve Desilets
Khoi Dinh
Jameson Durall
Scott Easley
Jessica Elliot
Ryan Ellis
Craig Ewert
Heidi Ewert
James Fajardo
Jeremy French
David Fried
Andrew Fruin
Josh Gabriel
Kyndra Gardner
John Garrett
David Goodhue
Josh Heeren
Ingrid Hemesath
Marc Hernandez
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Bonnie Hill
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John Hood
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Jake Jones
Thomas Jung
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Kyndra Kading
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Bernd Kreimeier
Kyo Ladopoulos
Ainslee Lange
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Christopher Leonard
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Jason Wood
Erik Yeo
Eric Yiskis
Jennifer Young
Judith Zepeda
The Shiflett Studio
Tinman
Lisa Keith
Marvin Kim
Zil Lilas

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Cover and Chapter Page image credits: Raymond Swanland. Self portrait sketch credits: Gautam Babbar, Raymond Swanland, Silvio Aebischer, Rob Brown, Steven Olds.

On my annual employee review sheet there is a question, "What do you want to do here at Oddworld in the future?" My answer has repeatedly been "To make the Art of Oddworld book!" This past year, this dream came true when Lorne and Sherry regained sole ownership of Oddworld Inhabitants. Last March, Mark Snoswell from Ballistic Publishing traveled to San Luis Obispo on his way from LA to San Francisco to meet with Lorne Lanning about judging EXPOSÉ 2. During that visit we all agreed on creating the Art of Oddworld book. We can't begin to thank our friends at Ballistic enough for believing in our vision and helping us to make it come true.

There was a lot of love that went into making this book and a lot of extraordinary contributions from past and present Inhabitants. With so many images and stories to choose from, it was hard not to include everything. A personal thanks to the very talented Farzad Varahramyan and Christophe Chaverou, I've learned so much from both of you! And special thank you to Lorne and Sherry for all your faith, patience and trust. The last ten years have been an incredible journey here at Oddworld. I look forward to enjoying the next ten years with my fellow Inhabitants.

Cathy Johnson
Manager of Creative Services
Oddworld Inhabitants

The Art of Oddworld Inhabitants: The First Ten Years 1994-2004 features a stunning compilation of images from the first ten years of Oddworld Inhabitants®—from Lorne Lanning's vision of the first Oddworld hero in 1994 to the present. The book is an extraordinarily high quality fine art production depicting the story of the art and vision of Oddworld and how the company approaches the art/design process.

Edited by Daniel Wade and Cathy Johnson.

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